

The Ultimate Inspiration

Here are some of my favourite quotes from respected musicians. Hopefully they inspire you to practice as much as they did me!

‘The only thing that’s holding you back, is the way you’re thinking.’

~ Steve Vai

‘If you’re any good at all, you know you can be better.’

~ Lindsay Buckingham

‘It’s not necessarily the amount of time you spend at practice that counts; it’s what you put into the practice.’

~ Eric Lindros

‘The more you play music, the better you’ll get’

~ Glen Campbell



www.youtube.com/karlgolden

www.instagram.com/karlgolden

www.facebook.com/karlgoldenguitarist

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Introduction

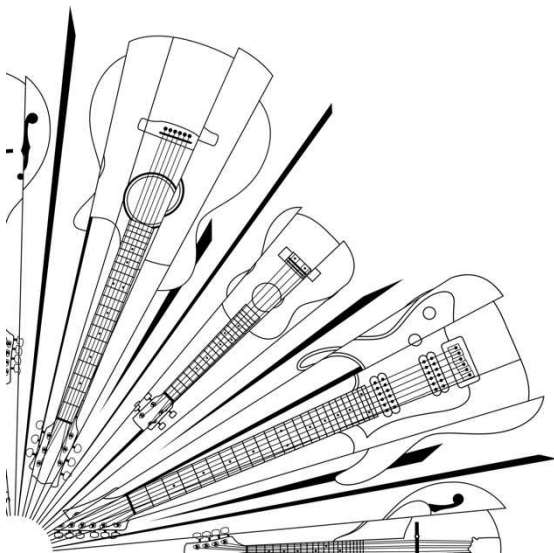
With this book I wanted to create a bible of useful scale shapes that will help you unlock the fretboard, starting from the most basic scales to the more advanced and delving into the world of modes as well. So many scale books I have read in the past have hundreds of unnecessary scale shapes that are just repeated in every key. This can be confusing and make players think they have a massive volume of shapes to learn, which they don't.

I have found over my 20 years of playing guitar that it is better to learn shapes in one key that can then be moved anywhere on the fretboard, which is why I have heavily focused on the CAGED and 3-note-per-string (3-N-P-S) shapes in this book. Don't worry too much if you do not understand what the CAGED system is, I will give you a basic overview of it in this book. The most important thing to remember is where the root note is, then you can move whatever shape you are learning to that position on the fretboard. Easy as pie!

To get the most from this book I highly recommend you learn where each note is on the fretboard or at the very least on the low strings E, A and D. There is a full chart of every note of the fretboard in this book to help you.

Learning all the notes on the neck will allow you to quickly identify the root note and move the shape according to the chords of what you are playing over. Every scale shape in this book will show all the root notes with a white circle and you will notice that all the shapes connect over the whole fretboard. At one point, if it hasn't happened already, you will have a eureka moment like I did and realize how the whole fretboard is connected! Guitar is simple maths – we just need to crack the code with practice.

I hope you find this book as useful for your guitar playing as I have in making it and don't forget to check out www.karlgolden.org/ultimateguitarseries for free downloads to help you with this book.

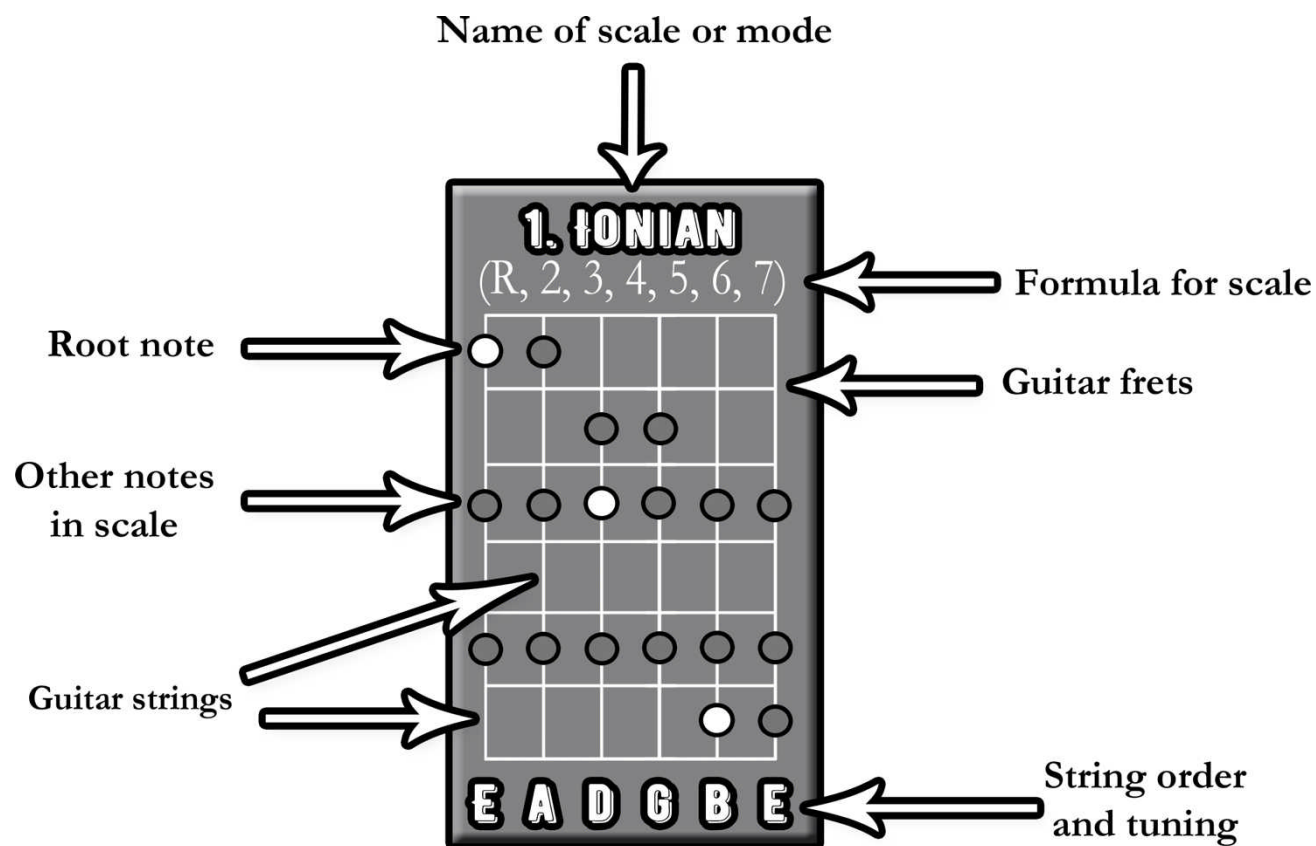


All the best,

**KARL
GOLDEN**

How to Use This Book

For every scale and mode in this book there will be a number of guitar shape boxes, like the one you see below, that represent the fretboard of a guitar and the six strings (standard tuning). These shapes are movable so you will not see any numbers on the frets. With regards to the formula of the scales don't worry if you are not a master of music theory, I have laid out the guitar intervals in the key of G on **page 7**, which are also moveable and will help you see how these shapes have been built.



As mentioned in the introduction, I highly recommend you learn all the notes on the fretboard so you can move these shapes around; there is a full fretboard diagram on **page 8** that can help you. At first, I suggest learning any notes without sharps or flats on the low E, A and D strings, then you can fill in the gaps later. Most of the shapes start at the root note on the lower strings.

The CAGED and 3-note-per-string-shapes in this book lock together over all the fretboard. By separating them into shapes it makes them easier to learn and remember. When learning the 3-note-per-string modes, all the shapes stay the same as the parent scale but just start on a different root note. For example, the Dorian Mode of the Major Scale (parent scale) which is shape 2 would now become shape 1 and you would just continue through the shape patterns with shape 1 now becoming shape 7. What makes the sound of a mode is the chords played underneath. I have given examples of what chords are best for each mode in this book. The chords are created by harmonising the parent scale. For example, if you are practising Dorian Mode in the key of A it would sound great over an A minor seven chord. You can use my practice ideas to help you learn each of the scales in this book.

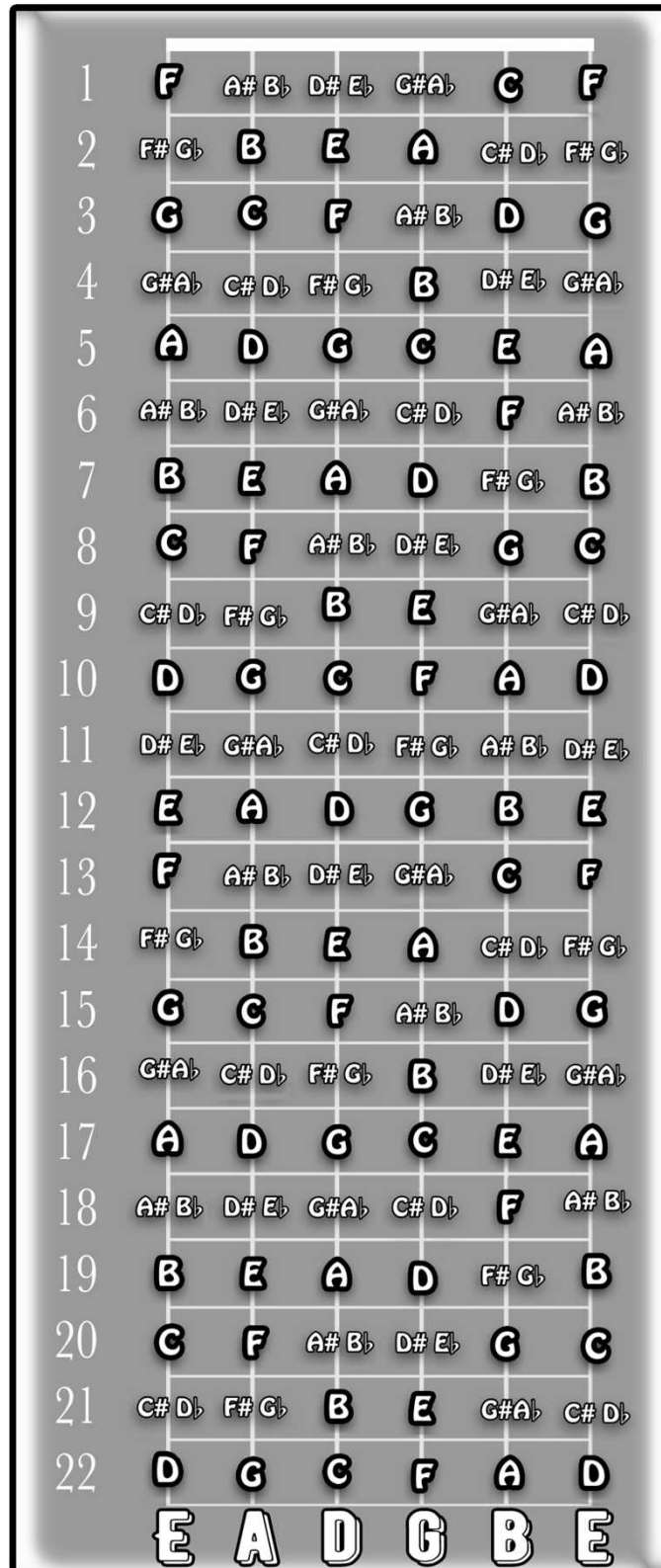
Guitar Intervals in the Key Of G

Here are all the intervals on the fretboard in the key of G. You can use this to visualize how the scales are formed with formulas. There is a total of 12 notes on the fretboard that just repeat in octaves over the different strings (based on standard tuning).

1	b7#6	b3#2	b6#5	b2	4	b7#6
2	7	3	6	2	b5#4	7
3	R	4	b7#6	b3#2	5	R
4	b2	b5#4	7	3	b6#5	b2
5	2	5	R	4	6	2
6	b3#2	b6#5	b2	b5#4	b7#6	b3#2
7	3	6	2	5	7	3
8	4	b7#6	b3#2	b6#5	R	4
9	b5#4	7	3	6	b2	b5#4
10	5	R	4	b7#6	2	5
11	b6#5	b2	b5#4	7	b3#2	b6#5
12	6	2	5	R	3	6
13	b7#6	b3#2	b6#5	b2	4	b7#6
14	7	3	6	2	b5#4	7
15	R	4	b7#6	b3#2	5	R
16	b2	b5#4	7	3	b6#5	b2
17	2	5	R	4	6	2
18	b3#2	b6#5	b2	b5#4	b7#6	b3#2
19	3	6	2	5	7	3
20	4	b7#6	b3#2	b6#5	R	4

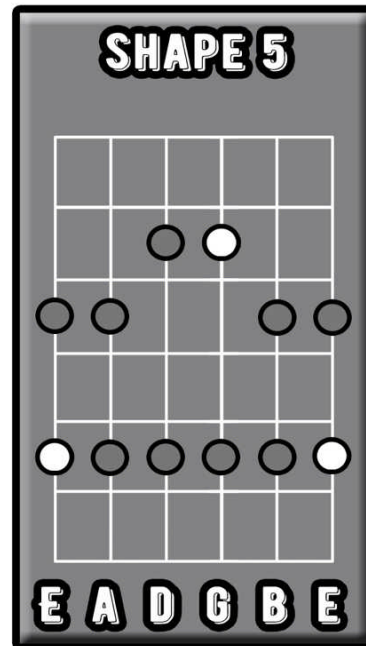
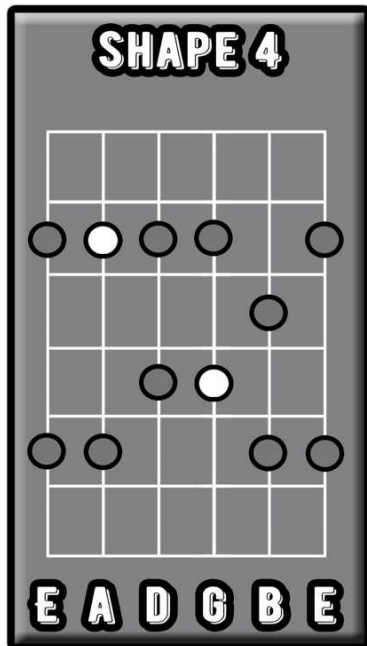
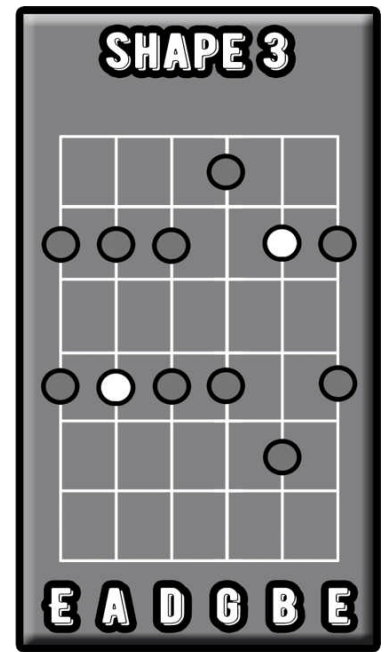
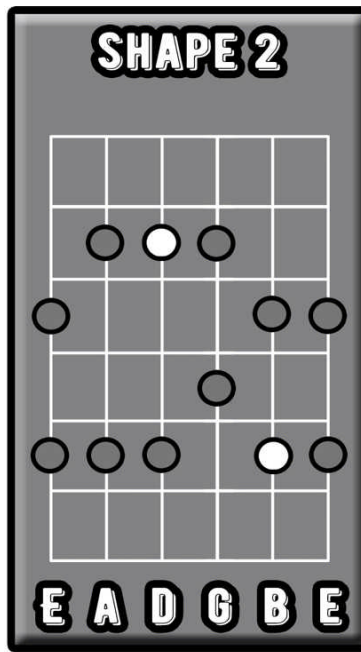
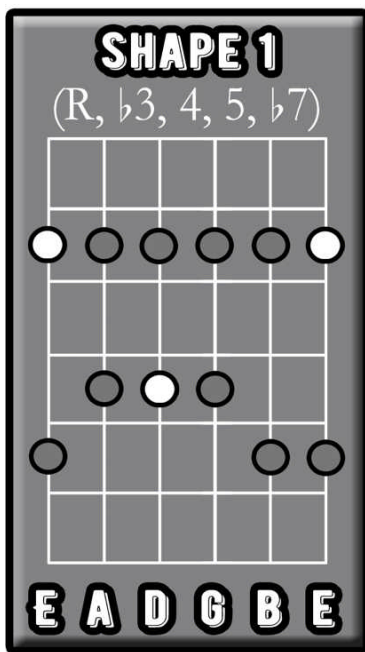
Notes on the Fretboard

Here are all the notes on the fretboard with standard tuning: E A D G B E. It is worth spending some time to learn these as it will help you move the shapes given in this book to any key you desire. Notice that the high and low E strings have exactly the same note order but two octaves apart, so there are only another four strings to learn after that!



Minor Pentatonic Scale

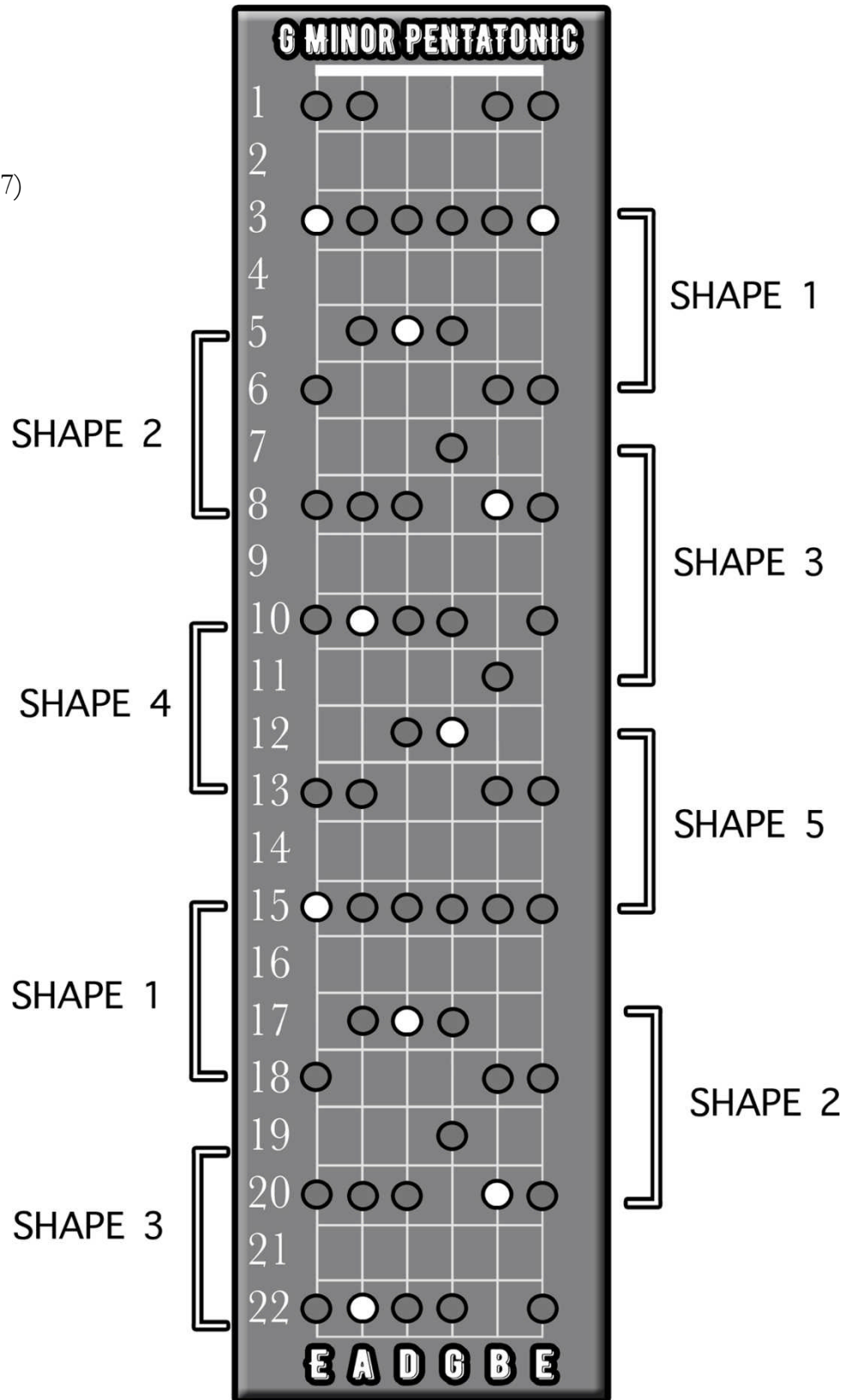
This is one of the most useful scales of them all and a must have for your guitar arsenal! You could learn shape 1 and play over pretty much any song but, if you want to expand your fretboard knowledge, I recommend learning all five shapes. This scale only has five notes that repeat and the white notes signify where the root note lies in each shape. Each shape fits on top of the previous one covering the whole fretboard. With all the scales in this book I recommend practising one finger per fret on your fretting hand. Don't be afraid to strengthen up and use your little finger! This scale will sound great over a minor or dominant seventh chord creating some dissonance with the minor third.



Connecting the Minor Pentatonic

Here is a chart to help you visualize the five shapes of the Minor Pentatonic connecting together. This example is using the key of G with the first shape on the third fret. You will notice how the shapes lock together and just repeat. All these shapes are moveable to the key you want.

Formula
(R, b3, 4, 5, b7)



Minor Pentatonic Practice Ideas

A great way to practice any scales is to jam with them to backing tracks. This way you will have some musicality behind you to inspire practice. I have created a channel dedicated to backing tracks free online that you can use to practice all the scales in this book www.killerbackingtracks.com

You can also head over to www.karlgolden.org/ultimatebackingtracks to download your free drone backing tracks that allow you to freely practice all the scales in this book.

Here is lots of fun ways to practice the Minor Pentatonic scale shapes with different ascending and descending groups (key of G). Make sure you practice along to a metronome or backing track. Also try changing up the rhythms with 8ths notes, 16th notes or adding in some triplets.

Exercise 1 - Ascend & descend each shape (Using shape 1 as example)

Exercise 1 - Ascend & descend each shape (Using shape 1 as example)

Exercise 2 - Ascend & descend through all five shapes

Exercise 2 - Ascend & descend through all five shapes

Exercise 2 - Ascend & descend through all five shapes

Exercise 2 - Ascend & descend through all five shapes

Exercise 3 - Groups of four (Using shape 1 as example)

9 10 11

TAB 3 6 3 5 3 5 3 5 3 5 3 6 | 3 6 3 6 6 3 6 3 6 3 5 3 5 3 | 5 3 5 3 5 3 6 3

Exercise 4 - Groups of six (Using shape 1 as example)

12 13 14

TAB 3 6 3 5 3 5 3 5 3 5 3 5 3 5 | 3 6 3 5 3 6 3 6 6 3 6 3 6 3 | 5 3 5 3 5 3 5 3 5 3 5 3 5 3 | 6 3

Exercise 5 - Groups of four (Version 2 using shape 1 as example)

15 16

TAB 3 6 3 5 6 3 5 3 5 3 5 3 5 3 | 5 3 5 3 3 5 3 6 5 3 6 3 3 6 3 6

17 18

TAB 6 3 6 3 3 6 3 5 6 3 5 3 5 3 5 | 5 3 5 3 3 5 3 5 5 3 5 3 3 5 3 6

Exercise 6 - Groups of three (Using shape 1 as example)

19 20

TAB 3 6 3 6 3 5 3 5 3 5 3 5 3 5 | 3 5 3 5 5 3 6 3 6 3 6 3 6 3 6 6

21 22

TAB 6 3 6 3 6 3 6 3 5 3 5 3 5 3 5 3 | 5 3 5 3 5 3 5 3 5 3 5 3 6 3

Exercise 7 - String skipping (Using shape 1 as example)

Exercise 8 - Ascend & descend in 4ths (Using shape 1 as example)

All of these ideas can be adapted to each of the five shapes and even reversed to make practice a bit more fun and interesting. You can also incorporate hammer-ons and pull-offs instead of picking. I use strict alternate picking with these exercises and try to keep one finger per fret to keep the left hand in one position.

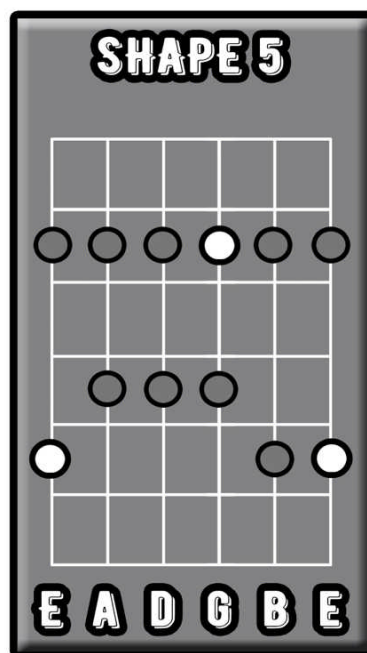
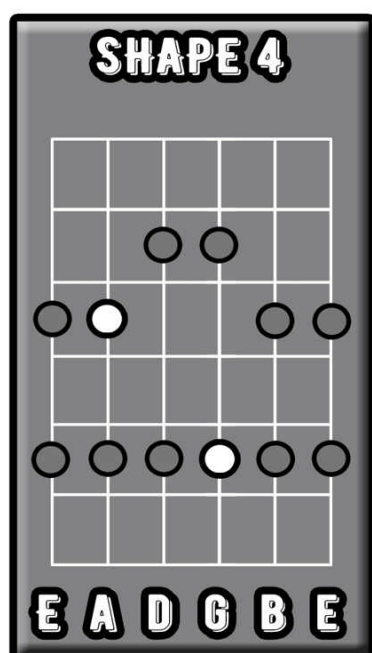
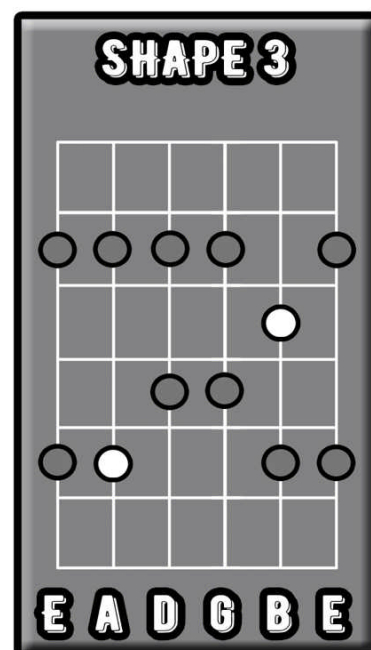
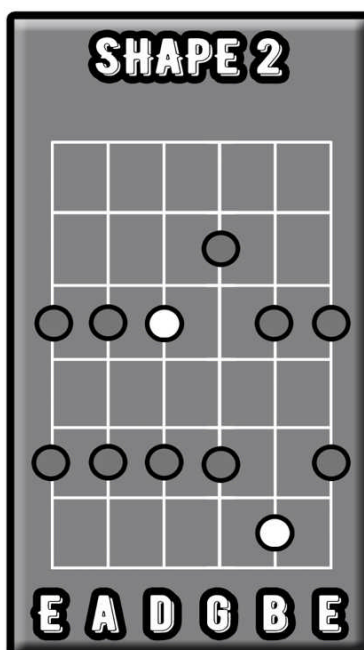
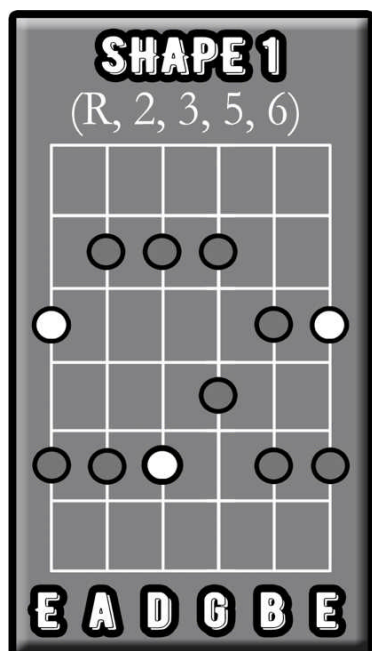
You can also practice going diagonally across the shapes or simply across two strings up the fretboard to familiarize yourself when improvising, also try adding slides, bends and other new techniques. Use the fretboard guide on **page 10** to help visualize new ideas for your own licks and riffs. Some other cool ideas may include legato or tapping, connecting two or three shapes together like this:

Exercise 9 - Tapping & legato shapes 1 and 5

Exercise 10 - Sliding through shapes 1-5 on two strings

Major Pentatonic Scale

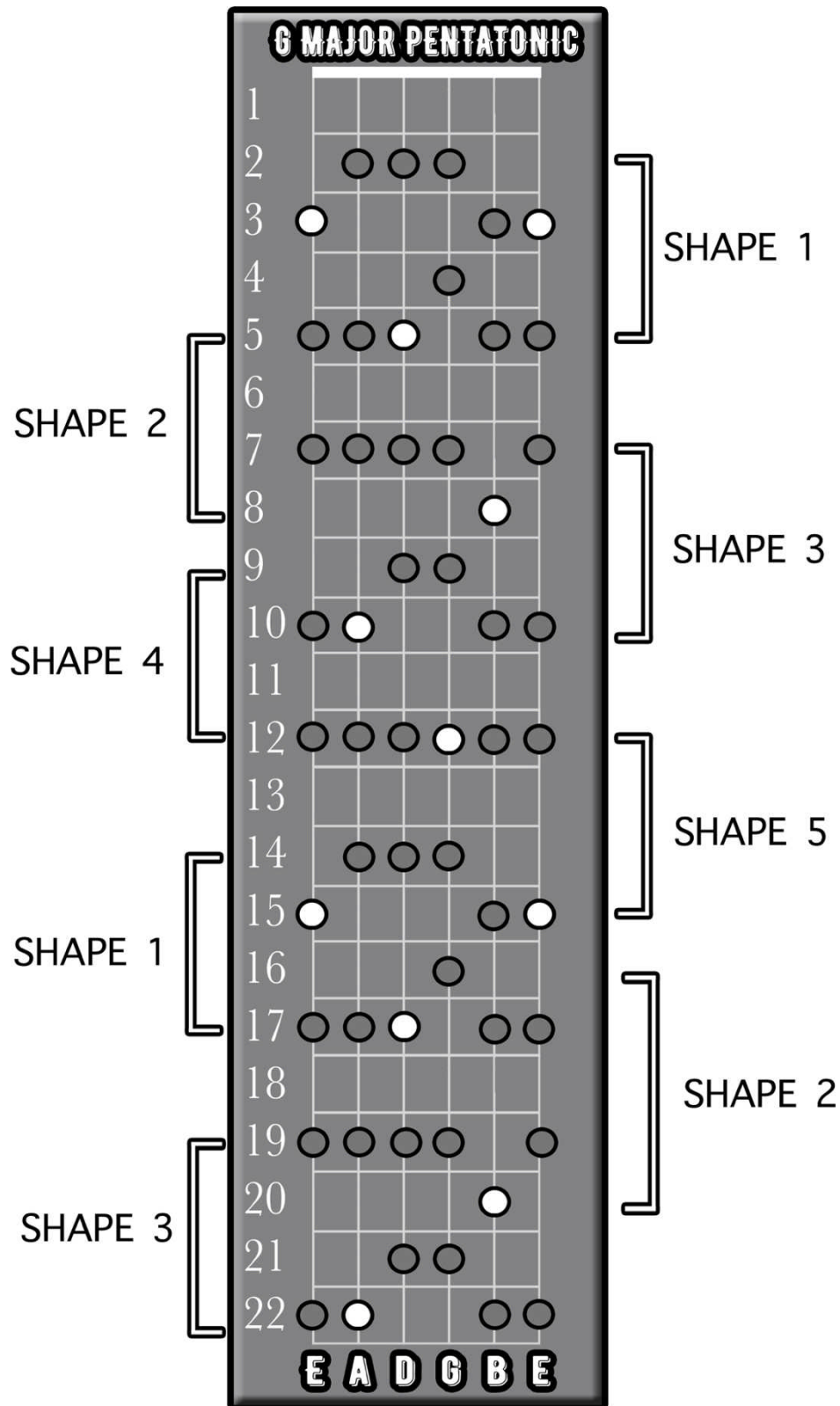
You will notice that the Major Pentatonic shapes are exactly the same as the Minor Pentatonic shapes with the root note in a different place. This is great news as you have already learnt these shapes and just need to learn where the root note changes in each shape for the Major Pentatonic. Shape 1 in the Major Pentatonic will be shape 2 in the Minor Pentatonic, shape 2 in the Major Pentatonic will be shape 3 in the Minor Pentatonic, and so on. This scale will sound great over major chords.



Connecting the Major Pentatonic

Here is a chart to help you visualize the five shapes of the Major Pentatonic connecting together. This example is using the key of G with the first shape on the third fret. You will notice how the shapes lock together and just repeat. All these shapes are moveable to the key you want.

Formula
(R, 2, 3, 5, 6)



Major Pentatonic Practice Ideas

As the Major Pentatonic Shapes are exactly the same as the Minor Pentatonic shapes but in different orders, you can apply the same practice ideas to them. Pay close attention to where the root note is in each shape as you practice.

Exercise 1 - Ascend & descend each shape (Shape 1 as example)

Exercise 2 - Ascend & descend through all shapes

Exercise 3 - Groups of four (Shape 1 as example)

Exercise 4 - Groups of six (Shape 1 as example)

Exercise 5 - Groups of four (Version 2 using shape 1 as example)

Exercise 6 - Groups of three (Using shape 1 as example)

Exercise 7 - String skipping (Using shape 1 as example)

Exercise 8 - Ascend & descend in 4ths (Using shape 1 as example)

Exercise 9 - Tapping & legato shapes 1 and 5

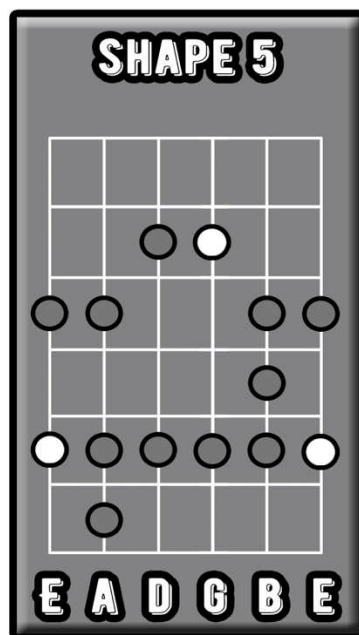
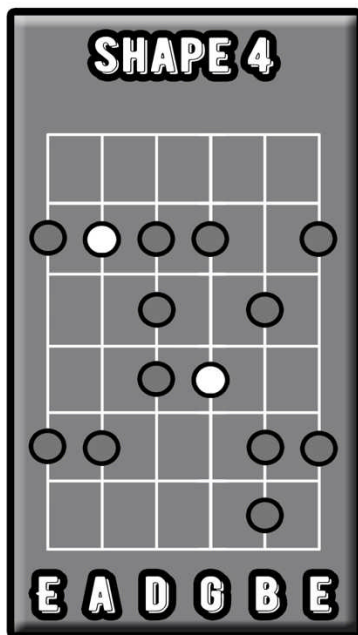
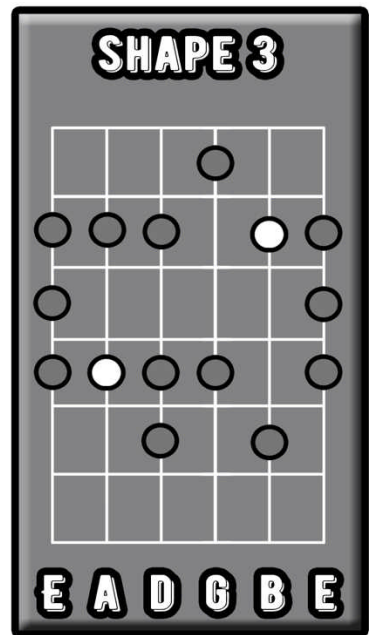
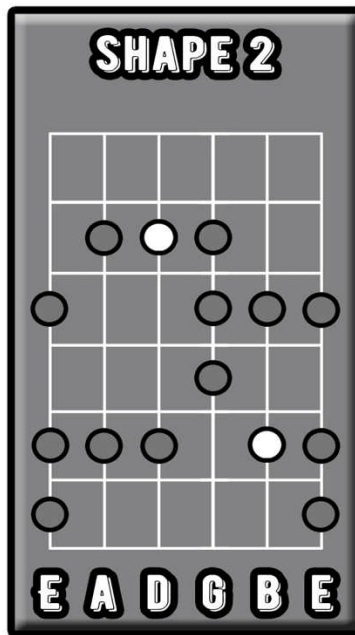
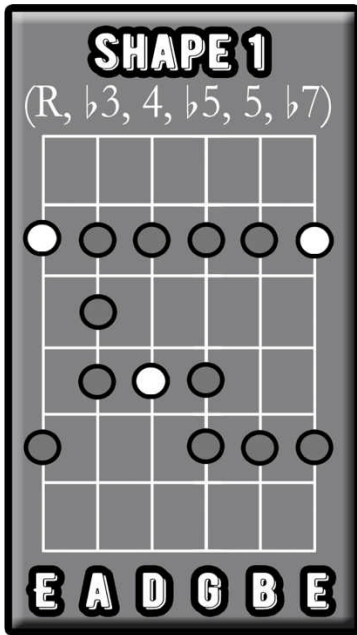
Exercise 10 - Sliding through shapes 1-5 on two strings

Apply these exercises to all five shapes in the Major Pentatonic. It's also good to experiment with your own ideas creating different groups of ascending and descending patterns. Use **page 15** as a roadmap to visualize new ways to practice and where you could potentially connect shapes up and down the neck.

Remember there is another 11 keys to move these shapes to so don't just practice in the key of G! The circle of fifths is a great way to organize your practice which can be found on **page 113**.

Minor Blues Scale

This is a slight variation of the Minor Pentatonic scale adding a flat five, giving you that blues flavour! This will add some character to your 12-bar blues and other styles of playing. There is also a Major Blues Scale which we will look at in the next section but when people refer to ‘The Blues Scale’ they are most likely referring to the minor blues scale. Once you have learnt all five shapes of the Minor Pentatonic it should be much easier to learn the extra notes around these shapes. This scale sounds great over minor or dominant seventh chords.

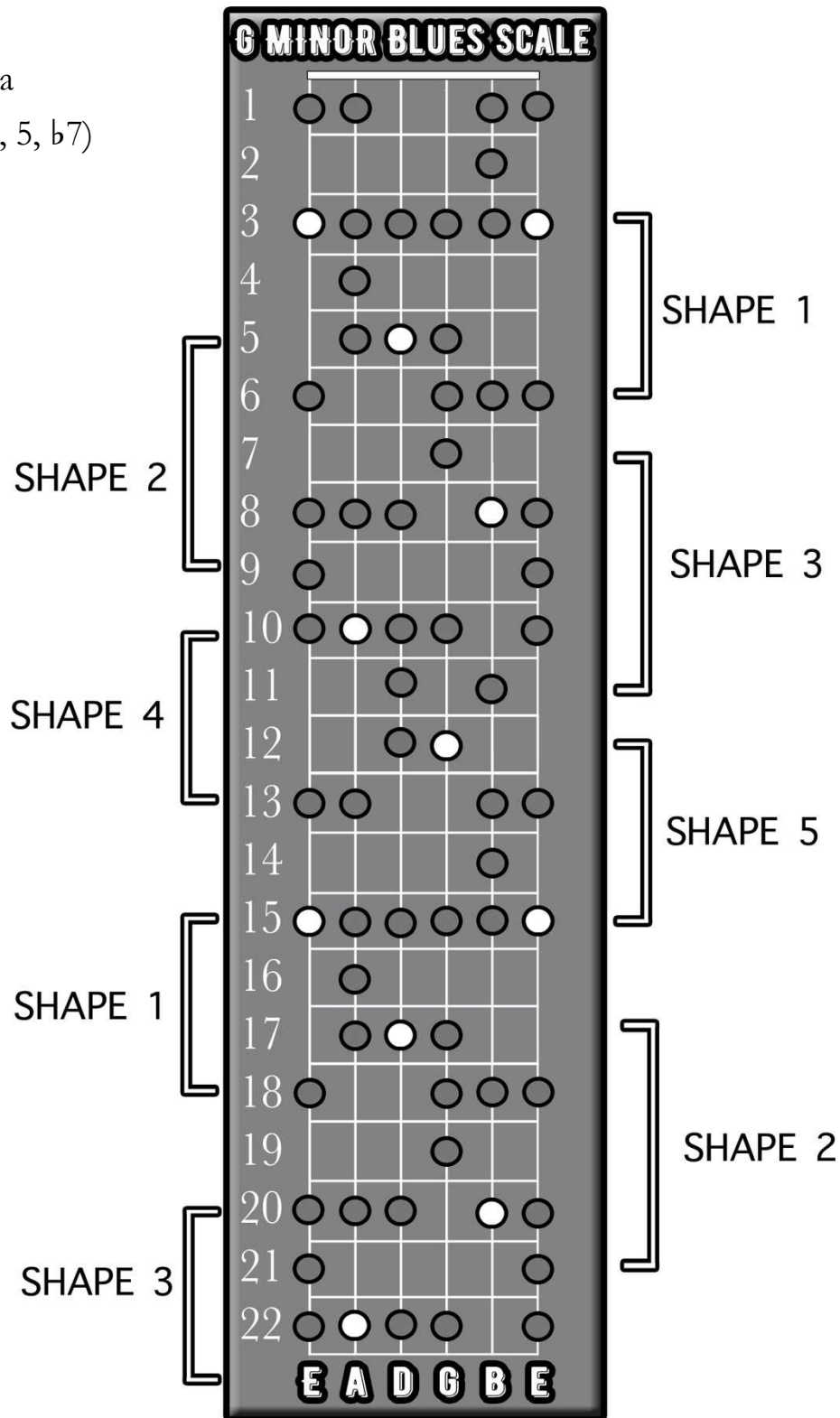


Connecting the Minor Blues Scale

Here is a chart to help you visualize the five shapes connecting together. This example is using the key of G with the first shape on the third fret. You will notice how the shapes lock together and just repeat. All these shapes are moveable to the key you want.

Formula

(R, b3, 4, b5, 5, b7)



Minor Blues Scale Practice Ideas

As the Minor Blues Scale is created by adding a flat fifth to the Minor Pentatonic scale, you can apply a lot of the practice ideas from the Minor Pentatonic Scale to the Minor Blues Scale. Here are some examples of how you can adapt the practice ideas:

♩ = 120

Exercise 1 - Ascend & descend each shape (Using shape 1 as example)

Exercise 1 - Ascend & descend each shape (Using shape 1 as example)

Exercise 2 - Ascend & descend through all five shapes

Exercise 2 - Ascend & descend through all five shapes

Exercise 2 - Ascend & descend through all five shapes

Exercise 2 - Ascend & descend through all five shapes

With these two exercises you can really get to know the shapes inside out. Exercise 1 helps you learn each individual shape and Exercise 2 helps you connect them by ascending and descending through each of the different shapes. Try ascending from shape 2 once comfortable with this and you will find you are memorizing the patterns in different orders. Keep pushing yourself to learn these shapes in every order possible and eventually you will know them inside out on the fretboard.

Try experimenting with bends and other techniques such as hammer-ons and pull-offs. Set the tempo slow, at around 90bpm, and speed up gradually if you are struggling. Here are lick examples using each of the five shapes;

[illegible]

17

18

TAB

16 15 13 15 13 15 (15)

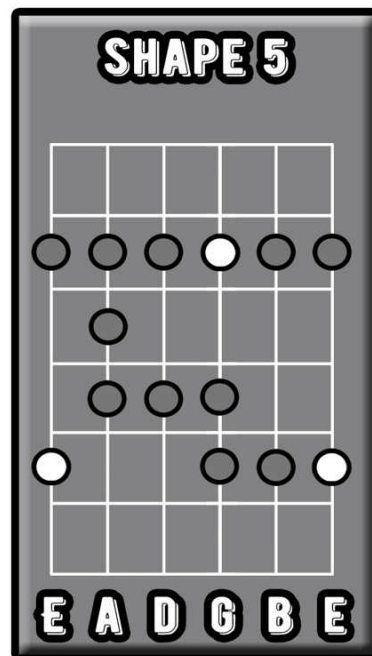
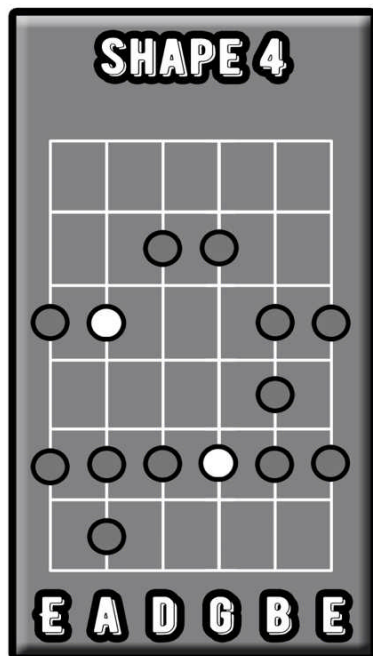
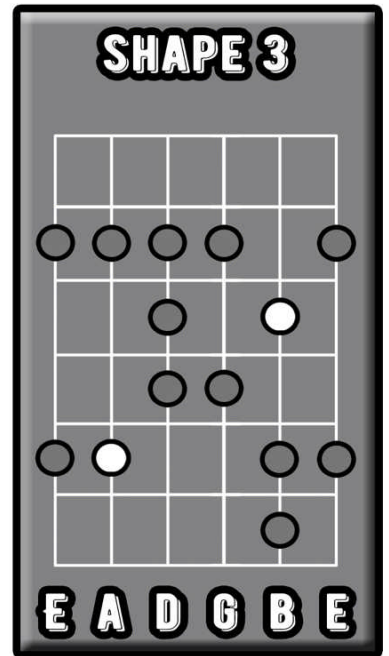
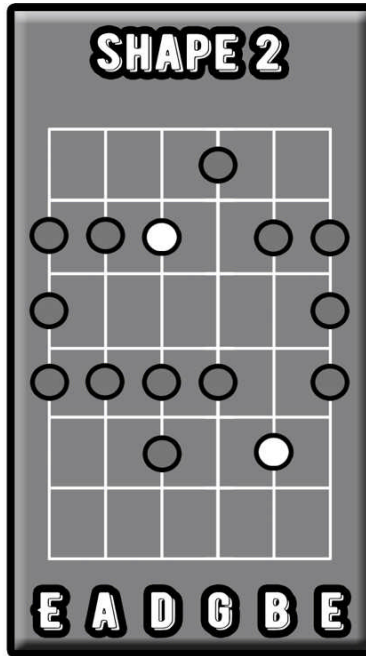
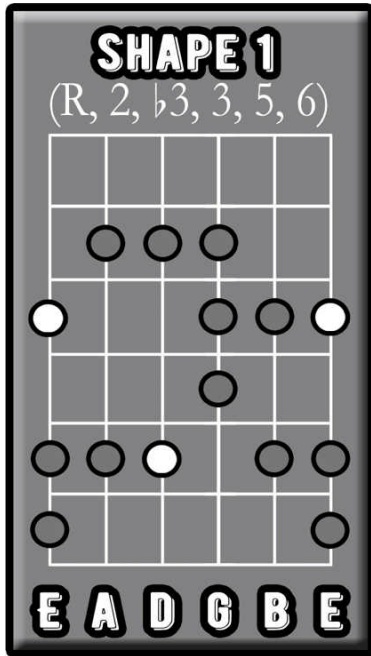
14 13 15 12 15 13

You can also experiment with other techniques such as tapping, which is where you tap notes from a shape higher up the fretboard – master it and make Van Halen proud! Try this out:

[illegible]

Major Blues Scale

This is a slight variation of the Major Pentatonic scale adding a flat third, giving you a country flavour! Once you have learnt all five shapes of the Major Pentatonic it should be much easier to learn the extra notes around these shapes. You will also notice the shapes are exactly the same as the minor blues scale but with a different root note. This scale sounds great over major chords.

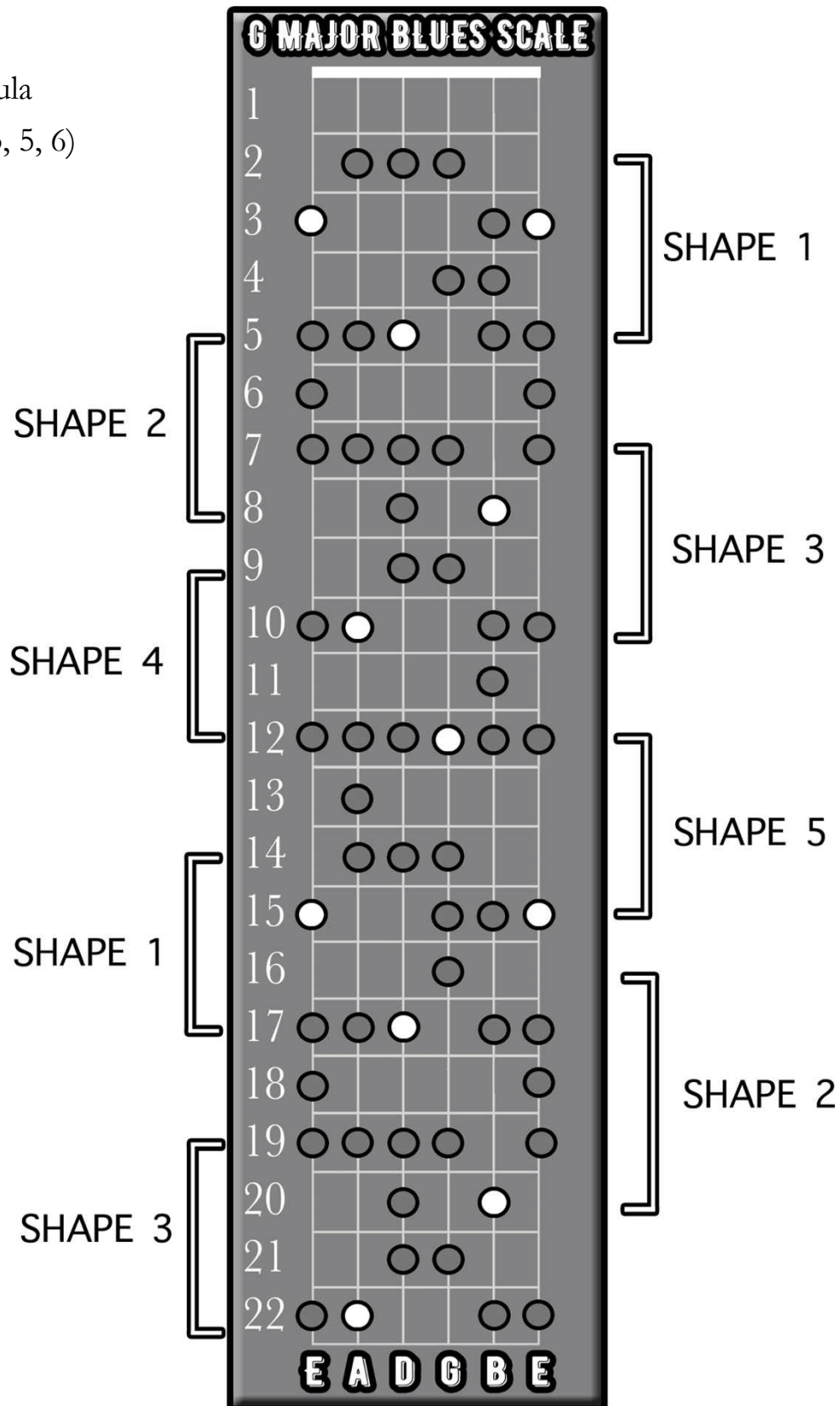


Connecting the Major Blues Scale

Here is a chart to help you visualize the five shapes of the Major Blues Scale connecting together. This example is using the key of G with the first shape on the third fret. You will notice how the shapes lock together and just repeat. All these shapes are moveable to the key you want.

Formula

(R, 2, 3, b3, 5, 6)



Major Blues Scale Practice Ideas

As the Major Blues Scale is created by adding a flat three to the Major Pentatonic scale, you can apply a lot of the practice ideas from the Major Pentatonic Scale to the Major Blues Scale. Here are some examples of how you can adapt the practice ideas:

Exercise 1 - Ascend & descend each shape (Using shape 1 as example)

Exercise 1 - Ascend & descend each shape (Using shape 1 as example)

Shape 1: Ascending: 3 5 6 2 5 2 3 4 3 5 3 5 6 5. Descending: 3 5 3 4 3 2 5 2 5 2 6 5 3.

Exercise 2 - Ascend & descend through all five shapes

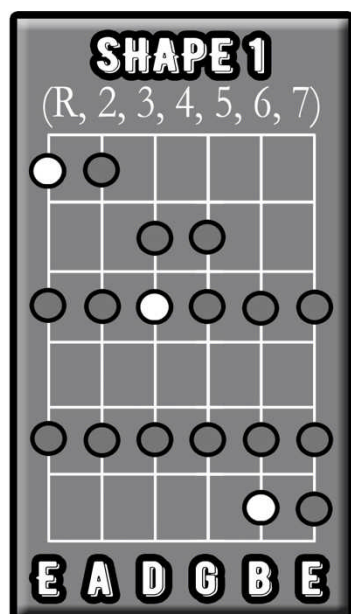
Exercise 2 - Ascend & descend through all five shapes

Shape 3: Ascending: 3 5 6 2 5 2 3 4 3 5 3 5 6 7. Descending: 6 5 8 5 7 4 8 7 5 7 5 7 6 5 7 10.

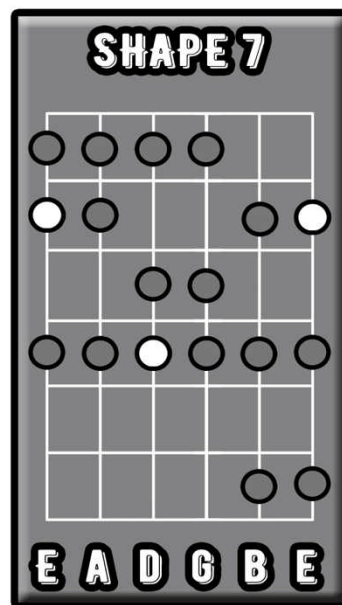
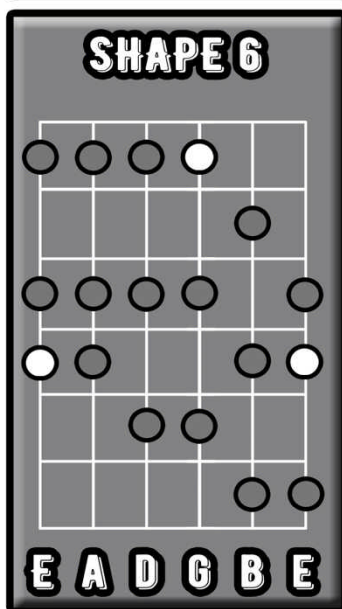
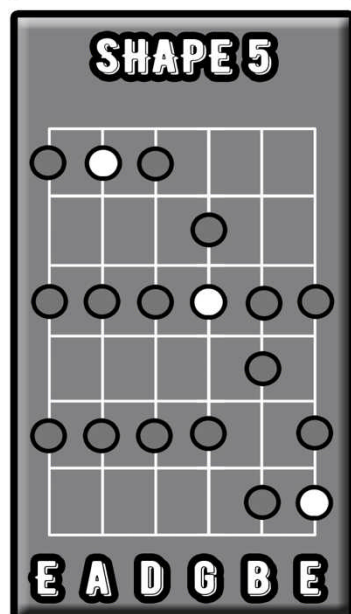
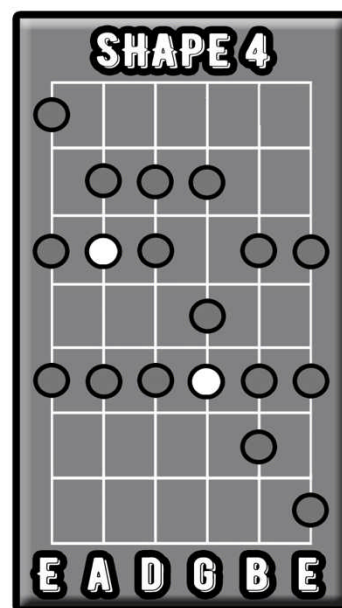
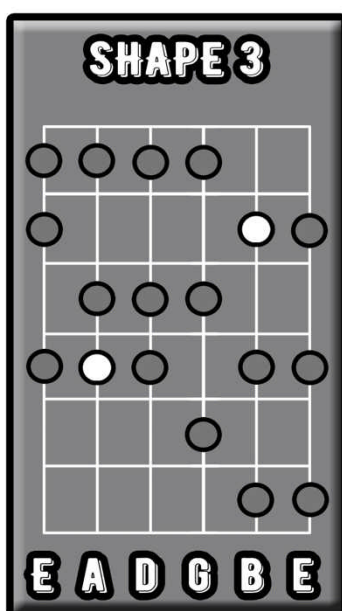
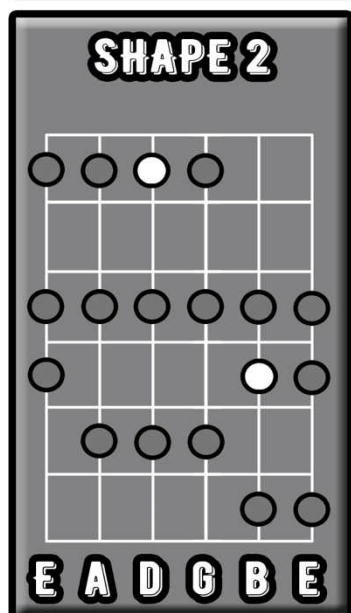
Shape 5: Ascending: 7 10 7 8 9 7 9 8 10 11 7 10 12 10 12 11. Descending: 10 12 9 12 9 13 12 10 12 10 12 15 12 13 14 12.

Shape 7: Ascending: 14 12 14 15 12 15 12 15 18 17 15 17 15 16 15 14. Descending: 17 14 17 14 18 17 15.

Major Scale 3-N-P-S



The Major Scale (also known as Ionian mode) is one of the most commonly used scales. As you will find out in the modes section, once you have learnt these shapes you have learnt the Major Scale and seven new modes and flavours simply by moving the shape to another root note. These can be quite a stretch at first for your fingers but it's totally worth persisting with so you can play legato runs and other techniques. All these scales help connect the fretboard together and link into each other. Try to use one finger per fret on each string but you will need to move positions as you get higher up the fretboard.

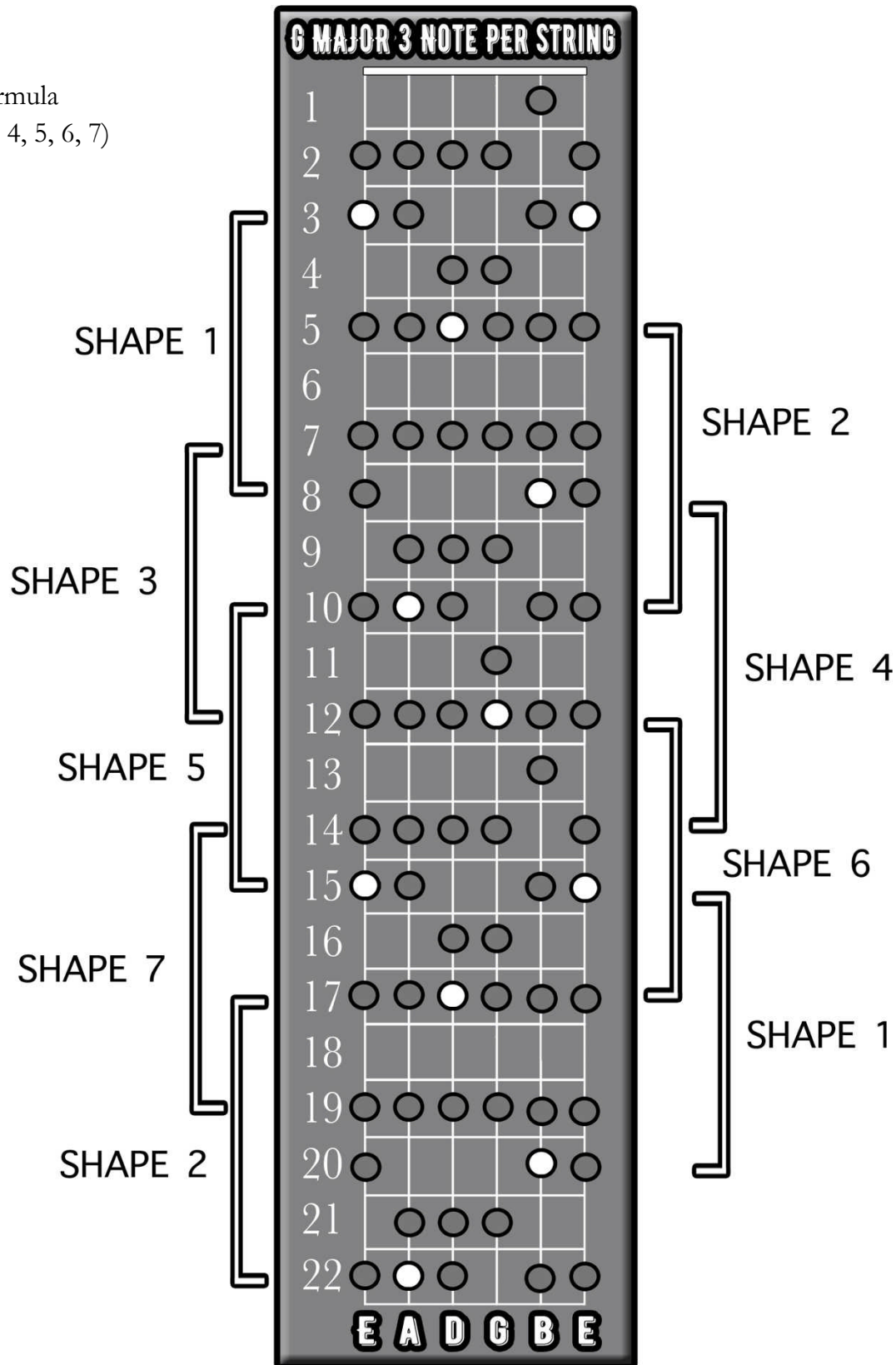


Connecting the Major Scale

Here is a chart to help you visualize the seven Major Scale shapes connecting together. This example is using the key of G with the first shape on the third fret. You will notice how the shapes lock together and just repeat. All these shapes are moveable to the key you want.

Formula

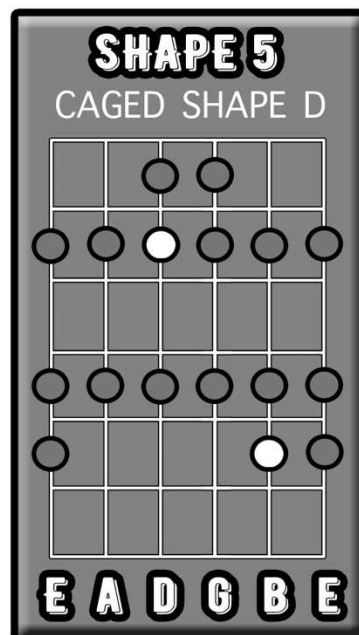
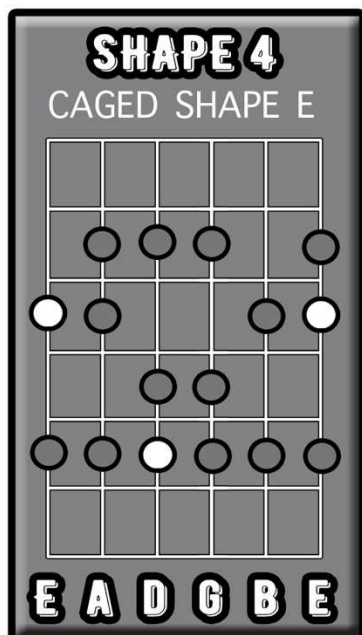
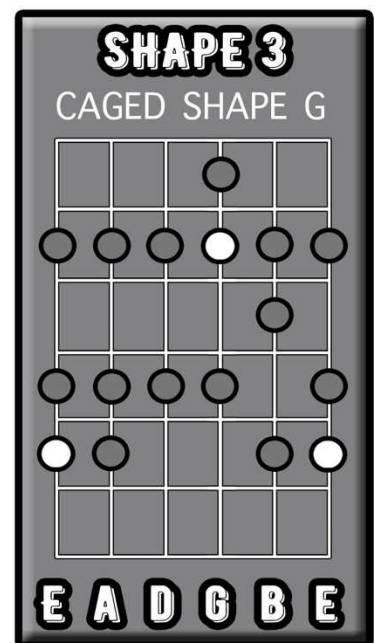
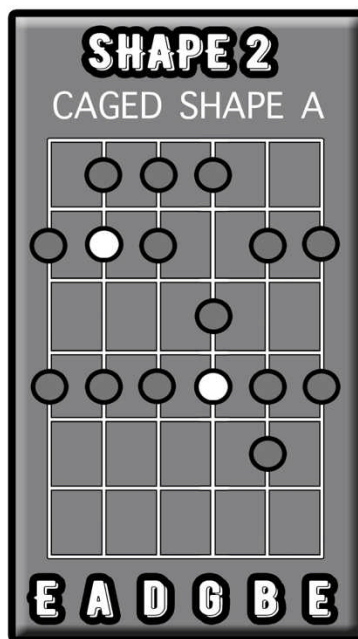
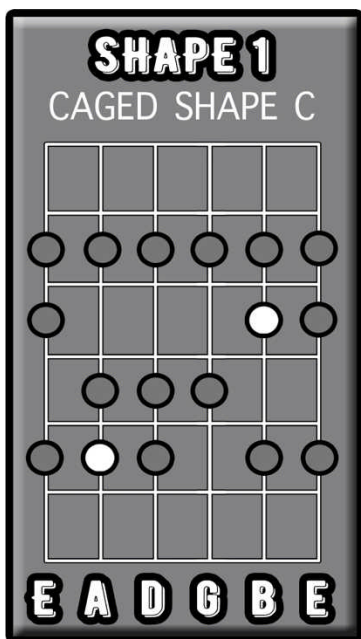
(R, 2, 3, 4, 5, 6, 7)



CAGED Major Scale

Not only can you use 3-note-per-string to play the Major Scale, but you can also use these five CAGED shapes. Don't worry if you do not understand the CAGED system at this point, it is explained on **Page 109**. If you look closely at these shapes you will notice the five different pentatonic shapes within them; Shape 1 (C shape) is shape 3 in the Major Pentatonic, shape 2 (A shape) is shape 4 in the Major Pentatonic, etc., etc. These shapes will help you fill the gaps in the pentatonic scales giving you more options on the neck and building that connection with the whole fretboard. The beauty of the CAGED shapes is you can visualise all the chords, arpeggios and other shapes within them making the guitar so much easier to master!

Formula
(R, 2, 3, 4, 5, 6, 7)

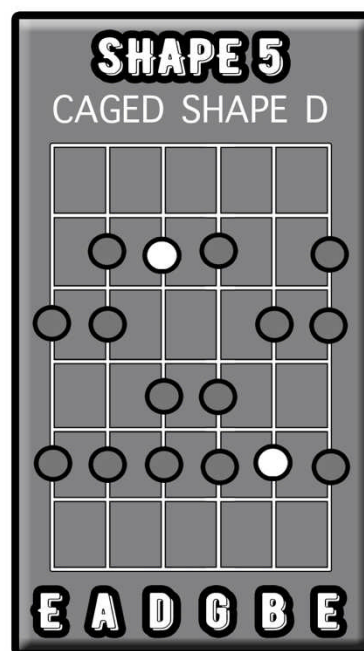
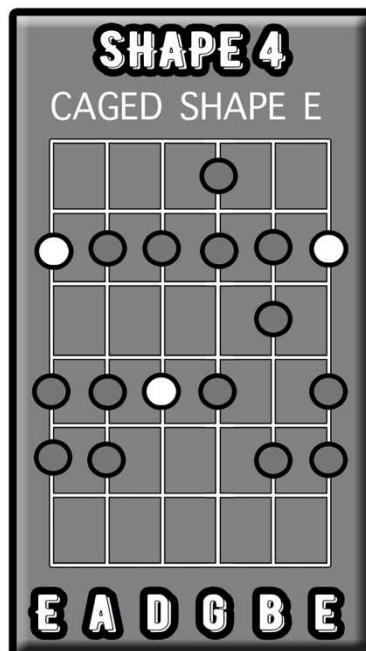
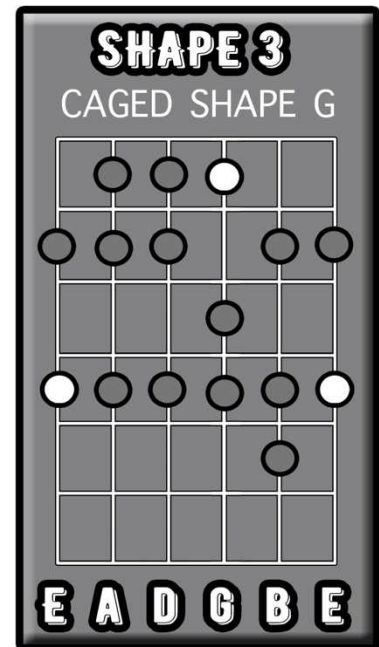
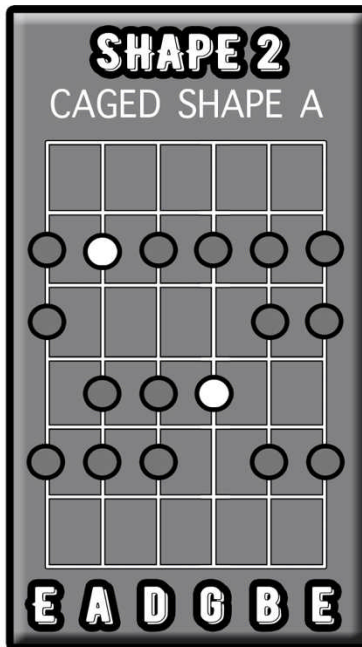
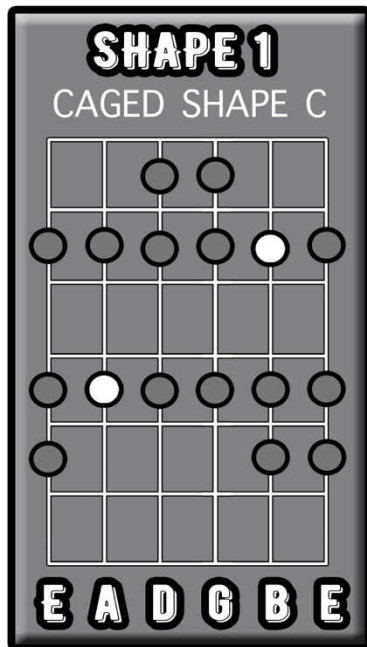


CAGED Natural Minor Scale

There are three types of Minor scales we have the Natural Minor Scale, Harmonic Minor and Melodic Minor scale. The Natural Minor scale is the same as the Aeolian mode which means you can use the same three note per string shapes on **Page 31**. You will also be relieved to know that as the Natural Minor scale is created from the sixth degree of the Major scale it has the same five CAGED shapes but in different orders and new root note placements. Shape one of the Natural Minor CAGED shapes is Shape five of the Major and the same patterns then continues with new root notes. This scale sound great over basic Minor chords and Minor Seventh chords.

Formula

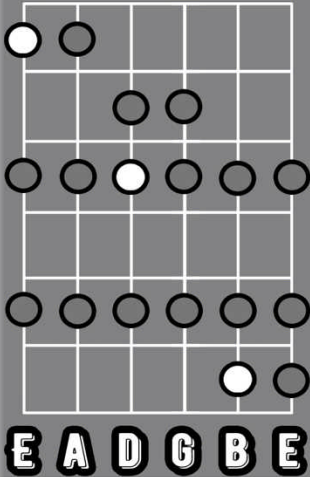
(R, 2, b3, 4, 5, b6, b7)



Modes of Major Scale

1. IONIAN

(R, 2, 3, 4, 5, 6, 7)



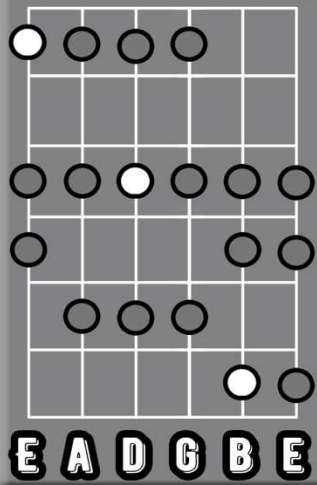
You will notice with all these shapes that they are the same seven 3-note-per-string shapes from the Major Scale. To get the different mode flavours you need to change the root note creating a new formula for the scale. You can move up the scale with the same shapes but with a new root and chordal progression. Each mode works with the following chords:

1. Ionian = Maj 7 Chords
2. Dorian = Min 7 chords
3. Phrygian = Min 7 Chords

4. Lydian = Maj 7 Chords
5. Mixolydian = Dom 7 Chords
6. Aeolian = Min 7 Chords
7. Locrian = Min 7 flat 5 chords

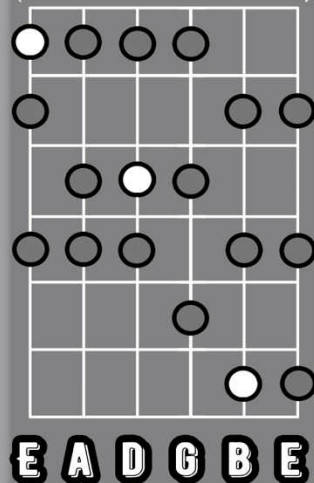
2. DORIAN

(R, 2, b3, 4, 5, 6, b7)



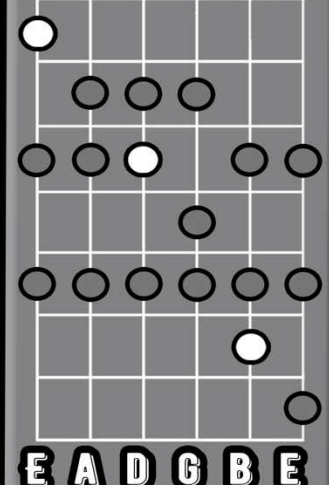
3. PHRYGIAN

(R, b2, b3, 4, 5, b6, b7)



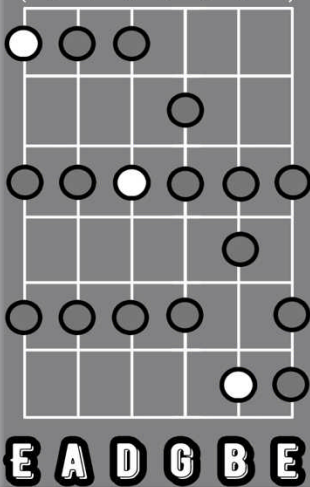
4. LYDIAN

(R, 2, 3, #4, 5, 6, 7)



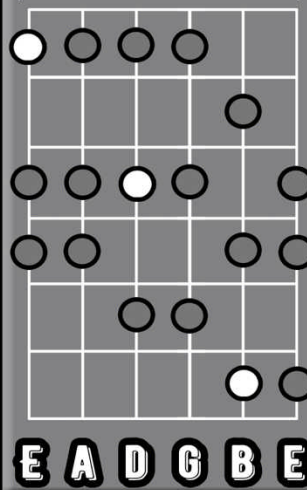
5. MIXOLYDIAN

(R, 2, 3, 4, 5, 6, b7)



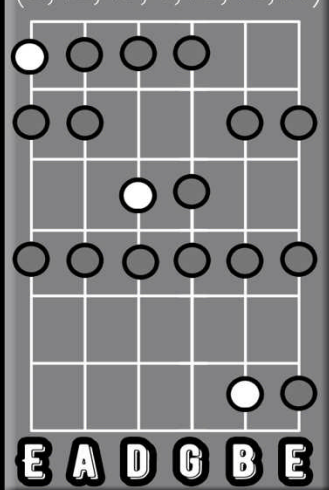
6. AEOLIAN

(R, 2, b3, 4, 5, b6, b7)



7. LOCRIAN

(R, b2, b3, 4, b5, b6, b7)



Major Scale Practice Ideas

Using the G Major Scale as an example, here are some great ways to practice all the 3-note-per-string shapes from this book. I recommend keeping strict one finger per fret on your left hand and practicing, not only with picking, but also legato using hammer-ons and pull-offs – this is where the power of 3-note per-string lies!

♩ = 120

Exercise 1 - Ascend & descend through all seven shapes

1

TAB

3

TAB

5

TAB

7

TAB

9

TAB

Exercise 2 - Ascend & descend through each shape in groups of four

TAB: 3 5 7 3 5 7 3 5 7 3 5 7 4 | 5 7 4 5 7 4 5 7 4 5 7 4 5

TAB: 7 4 5 7 4 5 7 5 5 7 5 7 8 | 5 7 8 5 7 8 5 7 8 5 7 8 7 5 8 7

TAB: 5 8 7 5 8 7 5 8 7 5 7 7 5 7 5 5 | 7 5 4 7 5 4 7 5 4 7 5 4 7 5 4 7

TAB: 5 4 7 5 4 7 5 4 7 5 3 7 5 3 7 5 | 3 7 5 3

Exercise 3 - Ascend & descend in groups of three, picking or legato through each shape

TAB: 3 5 7 3 5 7 4 5 7 4 5 7 5 7 8 5 7 8 8 7 5 8 7 5 | 7 5 4 7 5 4 7 5 3 7 5 3

Exercise 4 - String skipping through shapes, using picking or legato

TAB: 4 5 7 4 5 7 4 5 7 5 7 8 4 5 7 5 7 8 8 7 5 8 7 5 7 5 4 7 5 4 7 5 3 7 5 4 7 5 3

Exercise 5 - Try different patterns of fingers, ascending & descending through shapes

Exercise 6 - Connect the patterns up the fretboard; this uses the same shape in octaves

Exercise 7 - Ascend on two strings through the seven shapes

Exercise 8 - Ascend & descend in groups of nine

Exercise 9 - Tap another shape above, use shape one and five for this example

31 T P H H T P H H T P H H T P H H

TAB 10 3 5 7 10 3 5 7 10 4 5 7 9 4 5 7

32 T P H H T P H H T P H H T P H H

TAB 12 5 7 8 12 5 7 8 12 5 7 8 12 5 7 8

33 T P H H T P H H T P H H T P H H

TAB 9 4 5 7 10 4 5 7 10 3 5 7 10 3 5 7

Exercise 9 is a great example of turning up the heat and incorporating some more complex techniques to further help with connecting the shapes on the fretboard. In Exercise 9 you are connecting two shapes that are a few frets apart by tapping on the start of the fifth shape.

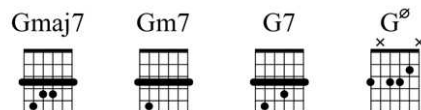
As I mentioned before, all of these exercises are great ways to help remember the scales, but they are quite robotic if you just add them as they are to your solos and improvisation. I highly recommend practicing to backing tracks to provide realistic timings and to help find flavours that sound great from that scale or mode over certain chords.

When practicing any of these exercises start super slow until you are familiar with the shapes and your muscle memory in your hands starts to kick in. After that you can gradually speed up your metronome and before you know it you will be playing at the speed of light! Always try to push yourself a little faster than comfortable before you stop practice and you should find the next day when you come back to that tempo it will feel a lot easier. As mentioned before a good way to practice all these scales is to use the circle of fifths (**Page 113**) to ensure you practice each shape in every key on the fretboard.

Remember that your guitar idols are only human and they are only as good as they are through practice and persistence!

Major Modes Practice Ideas

Here are some exercises to practice each mode with the corresponding chord that gives it that certain sound:



♩ = 120

G Ionian Mode (Major 7 Chord)

Gmaj7

Exercise 1: G Ionian Mode (Major 7 Chord). The exercise is in 4/4 time with a tempo of 120 bpm. It consists of two measures. The first measure starts with a Gmaj7 chord and is followed by a sequence of eighth notes: G, A, B, C, D, E, F#, G. The second measure starts with a Gmaj7 chord and is followed by a sequence of eighth notes: G, F#, E, D, C, B, A, G. The exercise is written on a treble clef staff with a key signature of one sharp (F#). Below the staff is a guitar tablature with fret numbers 3, 3, 4, 4, 5, 3 for the first measure and 4, 5, 7, 5, 7, 8, 5, 7, 8, 8, 7, 5 for the second measure.

Exercise 2: G Ionian Mode (Major 7 Chord). The exercise is in 4/4 time with a tempo of 120 bpm. It consists of two measures. The first measure starts with a Gmaj7 chord and is followed by a sequence of eighth notes: G, A, B, C, D, E, F#, G. The second measure starts with a Gmaj7 chord and is followed by a sequence of eighth notes: G, F#, E, D, C, B, A, G. The exercise is written on a treble clef staff with a key signature of one sharp (F#). Below the staff is a guitar tablature with fret numbers 8, 7, 5, 7, 5, 4, 7, 5, 4, 7, 5, 3 for the first measure and 7, 5, 3 for the second measure.

G Dorian Mode (Min 7 Chord)

Gm7

Exercise 3: G Dorian Mode (Min 7 Chord). The exercise is in 4/4 time with a tempo of 120 bpm. It consists of two measures. The first measure starts with a Gm7 chord and is followed by a sequence of eighth notes: G, A, B, C, D, E, F, G. The second measure starts with a Gm7 chord and is followed by a sequence of eighth notes: G, F, E, D, C, B, A, G. The exercise is written on a treble clef staff with a key signature of one sharp (F#). Below the staff is a guitar tablature with fret numbers 3, 3, 3, 3, 5, 3 for the first measure and 3, 5, 7, 5, 6, 8, 5, 6, 8, 8, 6, 5 for the second measure.

Exercise 4: G Dorian Mode (Min 7 Chord). The exercise is in 4/4 time with a tempo of 120 bpm. It consists of two measures. The first measure starts with a Gm7 chord and is followed by a sequence of eighth notes: G, A, B, C, D, E, F, G. The second measure starts with a Gm7 chord and is followed by a sequence of eighth notes: G, F, E, D, C, B, A, G. The exercise is written on a treble clef staff with a key signature of one sharp (F#). Below the staff is a guitar tablature with fret numbers 8, 6, 5, 7, 5, 3, 7, 5, 3, 7, 5, 3 for the first measure and 6, 5, 3 for the second measure.

G Phrygian Mode (Min 7 Chord)

9

TAB

3 4 6 3 5 6 3 5 6 3 5 7 4 6 8 4 6 8 8 6 4

11

TAB

8 6 4 7 5 3 6 5 3 6 5 3 6 4 3

G Lydian Mode (Maj 7 Chord)

Gmaj7

13

TAB

3 5 7 4 5 7 4 5 7 4 6 7 5 7 8 5 7 9 9 7 5

15

TAB

8 7 5 7 6 4 7 5 4 7 5 4 7 5 3

G Mixolydian Mode (Dom 7 Chord)

G7

17

TAB

3 5 7 3 5 7 3 5 7 4 5 7 5 6 8 5 7 8 8 7 5

19

TAB

8 6 5 7 5 4 7 5 3 7 5 3 7 5 3

G Aeolian Mode (Min 7 Chord)

Gm7

Sheet music for G Aeolian Mode (Min 7 Chord) in Gm7. The notation includes a treble clef staff with a key signature of one sharp (F#) and a common time signature. The melody starts at measure 21 and ends at measure 24. The guitar tablature (TAB) is shown below the staff, with fret numbers and fingerings (3 for triplet) indicated. The TAB is divided into two systems, each with a treble (T) and bass (B) line.

G Locrian Mode (Min 7 flat 5 Chord / Half Diminished)

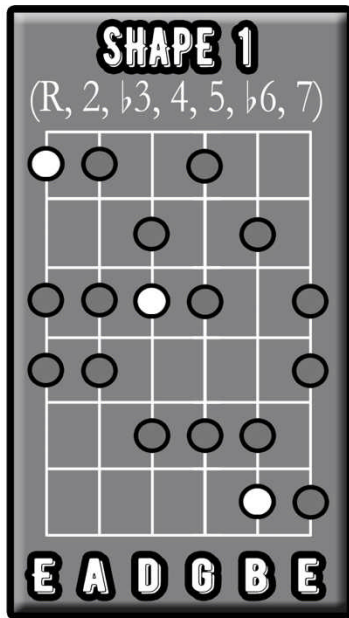
G^ø

Sheet music for G Locrian Mode (Min 7 flat 5 Chord / Half Diminished) in G^ø. The notation includes a treble clef staff with a key signature of one sharp (F#) and a common time signature. The melody starts at measure 25 and ends at measure 28. The guitar tablature (TAB) is shown below the staff, with fret numbers and fingerings (3 for triplet) indicated. The TAB is divided into two systems, each with a treble (T) and bass (B) line.

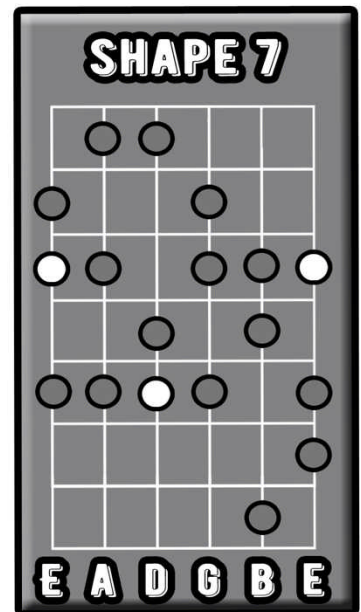
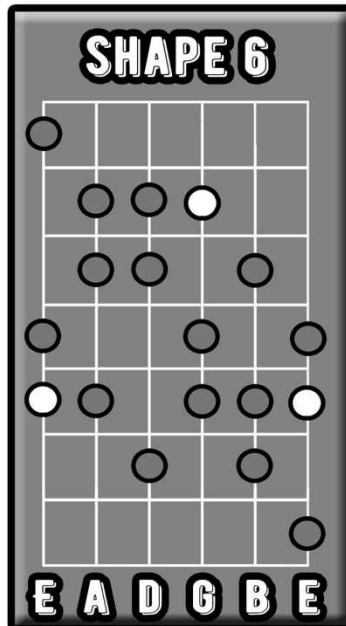
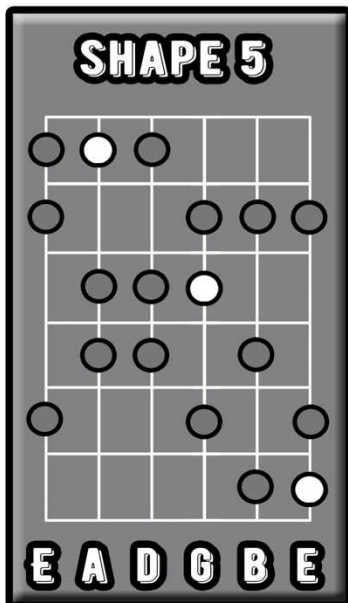
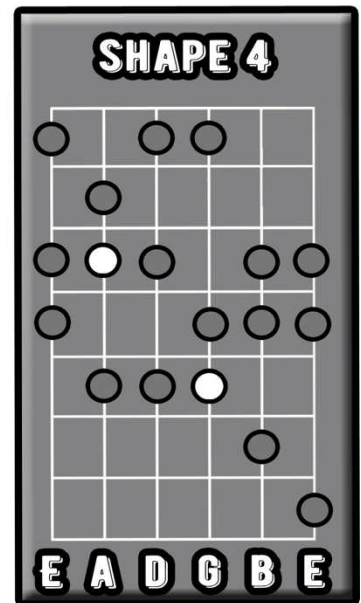
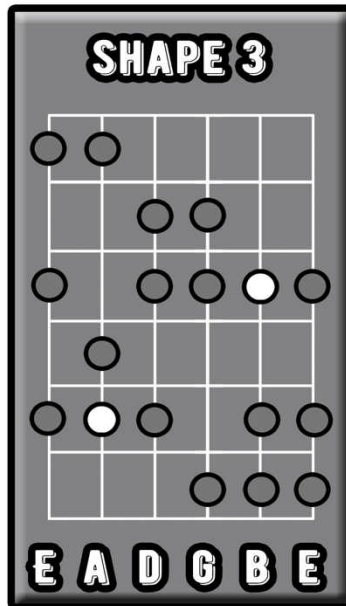
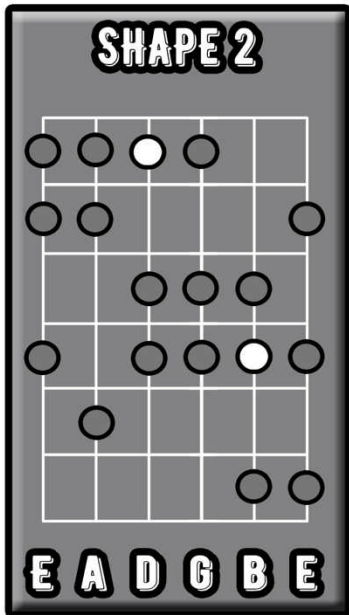
You can also practice the different modes by applying practice ideas from the Major Scale section as they all use the same shapes but in different orders depending on the mode.

The next step would be to start writing your own licks as suggested with the Blues Scale. Aim to highlight the flavour of each mode. For example, with Lydian mode you want to really aim for that sharp four, and with Dorian Mode bending from the major sixth to the flat seven sounds epic! As you practice you will start to hear what makes each mode sound different and what notes to highlight. These modes use the same shapes as the Major Scale and the only way they become modes is by applying certain chords and progressions underneath.

Harmonic Minor 3-N-P-S



Here we look at the 3-note-per-string shapes for the Harmonic Minor Scale, which is the same as Natural Minor Scale (Aeolian) but with a major seventh. Similar to the Major Scale 3-note-per-string shapes, when you learn all seven shapes of Harmonic Minor you have actually learnt another seven modes as well, which you can play by simply changing the root note on each shape. Try and stay as strict as possible using one finger per fret on the fretting hand, although the stretch between the flat sixth and major seventh makes this quite tricky! Harmonic Minor Scale sounds great over minor (major) seven chords.



Connecting Harmonic Minor Scale

Here is a chart to help you visualize the seven Harmonic Minor Scale shapes connecting together. This example is using the key of G with the first shape on the third fret. You will notice how all seven patterns interlock and repeat one past the octave (Fret 15 on low E string).

Formula
(R, 2, b3, 4, 5, b6, 7)

Diagram illustrating the G Harmonic Minor scale across 22 frets, showing the formula (R, 2, b3, 4, 5, b6, 7) and the corresponding fretboard layout. The scale is divided into seven shapes (SHAPE 1 to SHAPE 7) for fingering reference.

Scale Notes: G, A, B \flat , D, E, F \sharp , G

Fretboard Labels: G HARMONIC MINOR (top), E A D G B E (bottom)

Shapes identified:

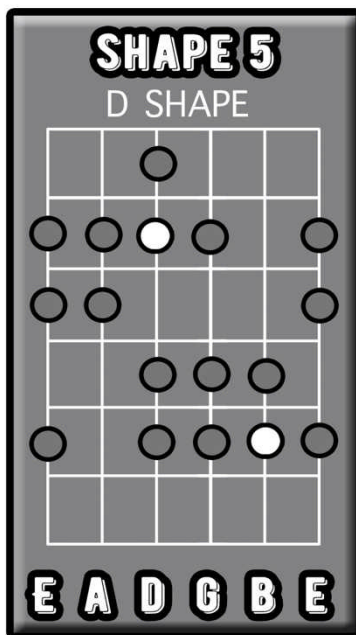
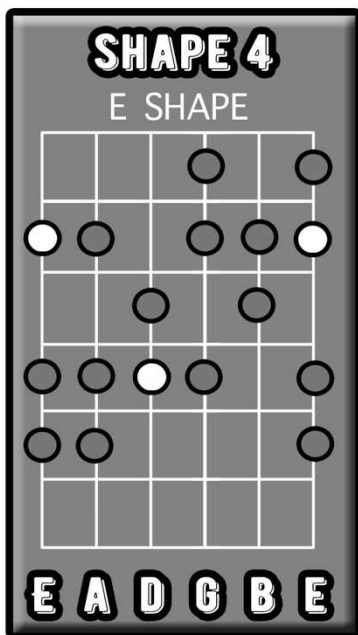
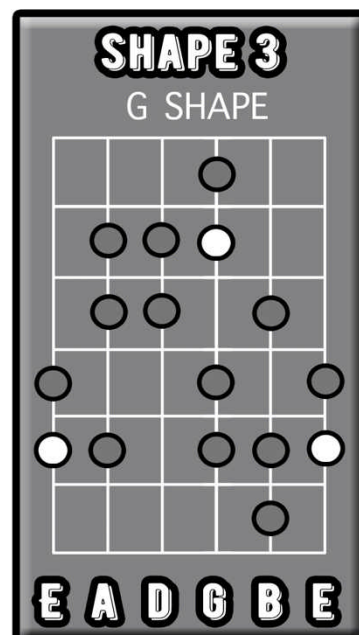
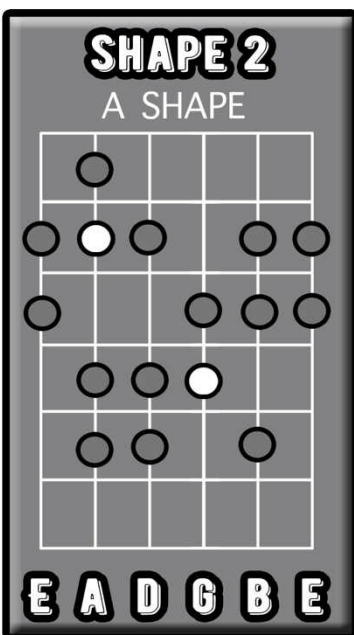
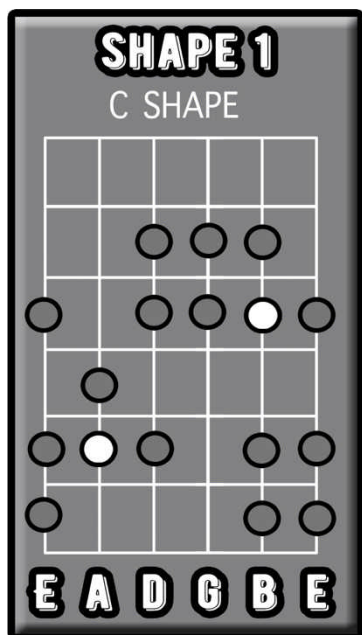
- SHAPE 1: Frets 1-3
- SHAPE 2: Frets 4-6
- SHAPE 3: Frets 7-9
- SHAPE 4: Frets 10-12
- SHAPE 5: Frets 13-15
- SHAPE 6: Frets 16-18
- SHAPE 7: Frets 19-21

CAGED Harmonic Minor Scale

Using the CAGED system, here are five shapes that will help you play around chords and arpeggios that work within the Harmonic Minor Scale. 3-note-per-string shapes are great for legato runs and other fast shred techniques, but the CAGED shapes are great for staying in position. You can easily target notes you want to highlight. These shapes help make the three-fret leap between the flat sixth and major seventh easier.

Formula

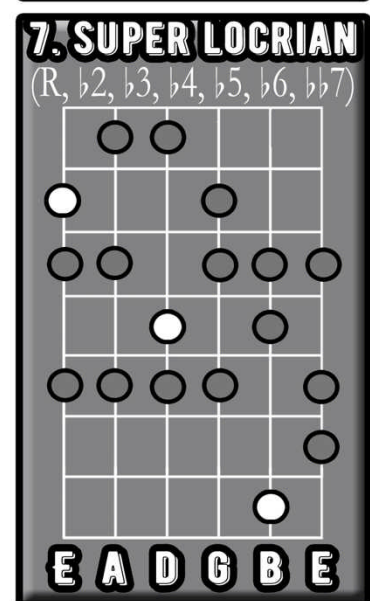
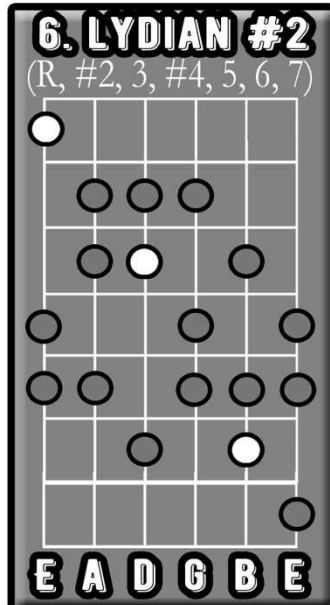
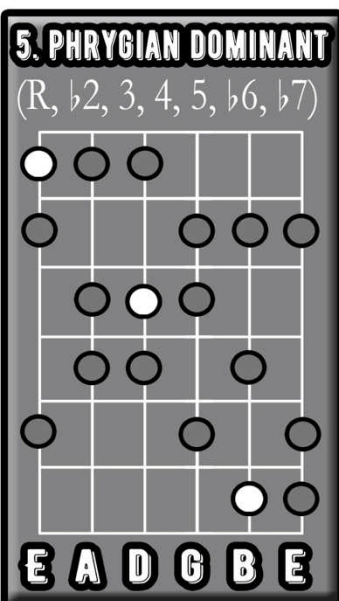
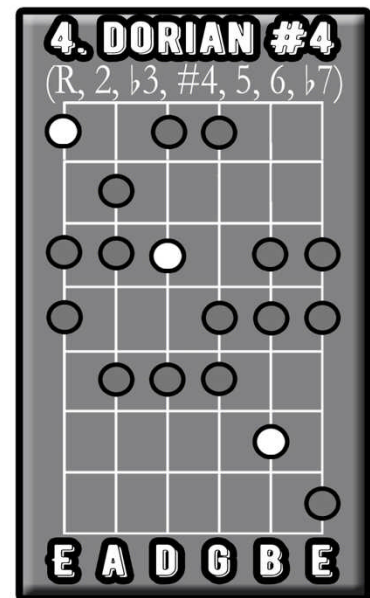
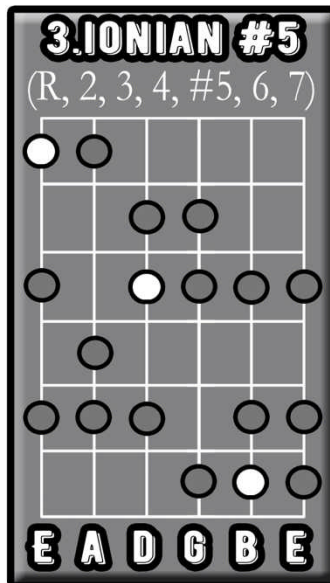
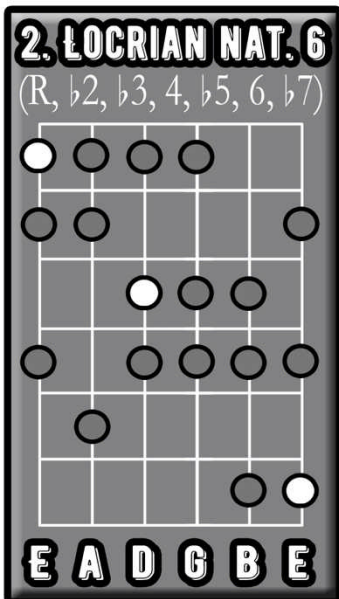
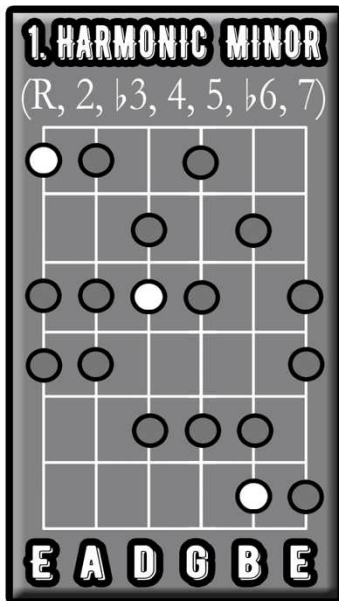
(R, 2, b3, 4, 5, b6, 7)



Harmonic Minor Modes

Here we look at the 3-note-per string modes for Harmonic Minor which is the same as Natural Minor Scale (Aeolian), but with a major 7th, giving you seven new modes. As with the Major Scale, you can just change the root note of 3-note per-string shapes to make different modes with the same shapes. There is a lot to explore here as you advance, but don't get bogged down. Here is a list of chords that work well over each of the different modes:

1. Harmonic Min = minor (Maj 7) Chords
2. Locrian nat. 6 = Min 7 flat 5 chords
3. Ionian #5 = Maj 7 #5 Chords
4. Dorian #4 = Min 7 Chords
5. Phrygian Dom = Dom 7 Chords
6. Lydian #2 = Maj 7 Chords
7. Super Locrian = Dim 7



Harmonic Minor Practice Ideas

You can apply the practice ideas from the Major Scale to the Harmonic Minor Scale 3-note-per-string shapes like this:

$\text{♩} = 120$
Exercise 1 - Ascend & descend through all seven shapes

1

TAB

3 5 6 3 5 6 4 5 7 3 5 7 4 7 8 5 6 8 10 8 6 10 8 7 8 7 5 8 7 5 9 6

2

3

TAB

5 8 6 5 6 8 10 6 9 10 7 8 10 7 8 11 8 10 11 8 10 11 14 11 10 13 11 10 12 11 8 12

4

5

TAB

10 8 12 10 9 11 10 8 10 11 14 10 12 13 10 12 13 11 12 14 11 13 15 11 14 15 17 15 14 16 15 13

6

7

TAB

15 14 12 16 13 12 15 13 12 15 14 11 14 15 17 13 15 17 13 16 17 14 15 17 15 16 19 15 17 18 20 18

8

9

TAB

17 20 19 16 19 17 15 19 17 16 18 17 15 18 17 15

Exercise 2 - Ascend & descend in groups of three using legato through each shape (Shape 1 as example)

Exercise 2 - Ascend & descend in groups of three using legato through each shape (Shape 1 as example)

Exercise 3 - String skipping through shapes, using picking or legato (Shape 1 as example)

Exercise 3 - String skipping through shapes, using picking or legato (Shape 1 as example)

Exercise 4 - Try different patterns of fingers, ascending & descending through shapes (Shape 1 as example)

Exercise 4 - Try different patterns of fingers, ascending & descending through shapes (Shape 1 as example)

Exercise 5 - Connect the patterns up the fretboard; this uses the same shape in octaves (Shape 1 as example)

Exercise 5 - Connect the patterns up the fretboard; this uses the same shape in octaves (Shape 1 as example)

Exercise 6 - Ascend on two strings through the seven shapes

Exercise 6 - Ascend on two strings through the seven shapes

Exercise 7 - Ascend & descend in groups of nine (Shape 1 as example)

Exercise 7 musical notation (measures 20-22). The exercise involves ascending and descending groups of nine notes, primarily using triplets. Fingerings are indicated by 'H' (hammer-on) and 'P' (pull-off) above the notes. The TAB staff shows fret numbers and groupings for the triplets.

Exercise 8 - Tap another shape above, use shape one and five for this example

Exercise 8 musical notation (measures 23-25). The exercise involves tapping and hammering on notes, primarily using triplets. Fingerings are indicated by 'T' (tap), 'P' (pull-off), and 'H' (hammer-on) above the notes. The TAB staff shows fret numbers and groupings for the triplets.

With the three fret jump between the minor sixth and major seventh these are a little trickier to play than the Major Scale shapes. This scale will really help give your pinkie finger some strength as it will be getting lots of use! Once again, as with all the 3-note-per-string shapes, try and stay strict with one finger per fret so you stay organized while speeding up and down the guitar neck. Make sure you apply these exercises to all seven shapes to help get to know them.

Here are some exercises to practice each mode, with the corresponding chord that gives it that certain sound:

 $\text{Gm}(\text{maj}7)$

The second system of the musical score for 'The Wind' consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melodic line with eighth and quarter notes, including triplets and a final whole note. The bottom staff is a bass clef with a key signature of one sharp (F#). It contains a bass line with eighth and quarter notes, including triplets and a final whole note. The system concludes with a double bar line and a final chord of F# and C#.

 G^\emptyset

The second system of the musical score for 'The Wind' consists of two staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). It begins with a measure containing a whole note chord of F#4, C#5, and G#4, marked with a '5' above it. This is followed by three measures of eighth-note triplets: F#4-G#4-A#4, G#4-A#4-B5, and A#4-B5-C#5. The system then continues with a measure of a quarter note F#4, a quarter note G#4, and a quarter note A#4, all marked with a '6' above them. This is followed by three measures of eighth-note triplets: F#4-G#4-A#4, G#4-A#4-B5, and A#4-B5-C#5. The bottom staff is a guitar tablature (TAB) with six lines. It begins with a measure containing a whole note chord of F#4, C#5, and G#4, marked with a '5' above it. This is followed by three measures of eighth-note triplets: F#4-G#4-A#4, G#4-A#4-B5, and A#4-B5-C#5. The system then continues with a measure of a quarter note F#4, a quarter note G#4, and a quarter note A#4, all marked with a '6' above them. This is followed by three measures of eighth-note triplets: F#4-G#4-A#4, G#4-A#4-B5, and A#4-B5-C#5.

The first system of the musical score for 'The Wind' is shown. It consists of a treble clef staff with a key signature of one sharp (F#) and a 7/8 time signature. The melody is written in eighth notes, with some beamed together in groups of three. The tablature below the staff shows the fret numbers for each note: 8, 6, 5, 6, 5, 3, 6, 5, 3, 7, 4, 3, 6, 4, 3. The system ends with a double bar line.

G Ionian Sharp 5 Mode (Maj 7 sharp 5 Chord)

Gaug

Tablature for G Ionian Sharp 5 Mode (Maj 7 sharp 5 Chord):

Measure 9: Treble clef, key signature of one sharp (F#), starting on G4. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C#5 (quarter), D5 (quarter), E5 (quarter), F#5 (quarter), G5 (quarter). Fingering: 4, 4, 3, 3, 3, 3, 3, 3. Bar lines at measure 10.

Measure 10: Treble clef, key signature of one sharp (F#), starting on G4. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C#5 (quarter), D5 (quarter), E5 (quarter), F#5 (quarter), G5 (quarter). Fingering: 4, 5, 8, 5, 7, 8, 5, 7, 8, 8, 7, 5. Bar lines at measure 11.

Measure 11: Treble clef, key signature of one sharp (F#), starting on G4. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C#5 (quarter), D5 (quarter), E5 (quarter), F#5 (quarter), G5 (quarter). Fingering: 8, 7, 5, 8, 5, 4, 7, 5, 4, 7, 6, 3. Bar lines at measure 12.

Measure 12: Treble clef, key signature of one sharp (F#), starting on G4. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C#5 (quarter), D5 (quarter), E5 (quarter), F#5 (quarter), G5 (quarter). Fingering: 7, 5, 3, 3. Bar lines at measure 13.

G Dorian Sharp 5 Mode (Min 7 Chord)

Gm7

Tablature for G Dorian Sharp 5 Mode (Min 7 Chord):

Measure 13: Treble clef, key signature of one sharp (F#), starting on G4. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C#5 (quarter), D5 (quarter), E5 (quarter), F#5 (quarter), G5 (quarter). Fingering: 3, 3, 3, 3, 3, 3, 3, 3. Bar lines at measure 14.

Measure 14: Treble clef, key signature of one sharp (F#), starting on G4. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C#5 (quarter), D5 (quarter), E5 (quarter), F#5 (quarter), G5 (quarter). Fingering: 3, 6, 7, 5, 6, 8, 5, 6, 9, 9, 6, 5. Bar lines at measure 15.

Measure 15: Treble clef, key signature of one sharp (F#), starting on G4. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C#5 (quarter), D5 (quarter), E5 (quarter), F#5 (quarter), G5 (quarter). Fingering: 8, 6, 5, 7, 6, 3, 7, 5, 3, 7, 5, 4. Bar lines at measure 16.

Measure 16: Treble clef, key signature of one sharp (F#), starting on G4. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C#5 (quarter), D5 (quarter), E5 (quarter), F#5 (quarter), G5 (quarter). Fingering: 6, 5, 3, 3. Bar lines at measure 17.

G Phrygian Dominant Mode (Dom 7 Chord)

G7

Tablature for G Phrygian Dominant Mode (Dom 7 Chord):

Measure 17: Treble clef, key signature of one sharp (F#), starting on G4. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C#5 (quarter), D5 (quarter), E5 (quarter), F#5 (quarter), G5 (quarter). Fingering: 3, 3, 3, 3, 3, 3, 3, 3. Bar lines at measure 18.

Measure 18: Treble clef, key signature of one sharp (F#), starting on G4. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C#5 (quarter), D5 (quarter), E5 (quarter), F#5 (quarter), G5 (quarter). Fingering: 4, 5, 7, 4, 6, 8, 4, 7, 8, 8, 7, 4. Bar lines at measure 19.

Measure 19: Treble clef, key signature of one sharp (F#), starting on G4. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C#5 (quarter), D5 (quarter), E5 (quarter), F#5 (quarter), G5 (quarter). Fingering: 8, 6, 4, 7, 5, 4, 6, 5, 3, 6, 5, 3. Bar lines at measure 20.

Measure 20: Treble clef, key signature of one sharp (F#), starting on G4. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C#5 (quarter), D5 (quarter), E5 (quarter), F#5 (quarter), G5 (quarter). Fingering: 7, 4, 3, 3. Bar lines at measure 21.

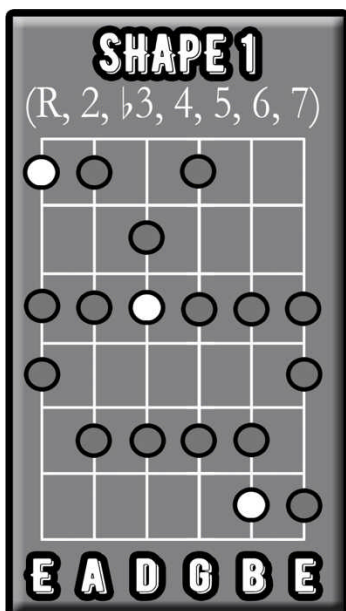
Gmaj7

G Super Locrian (Diminished 7 Chord)

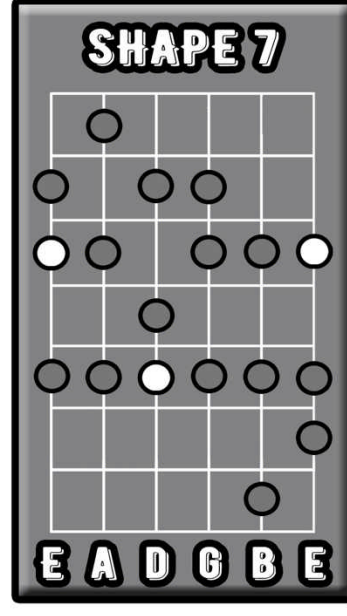
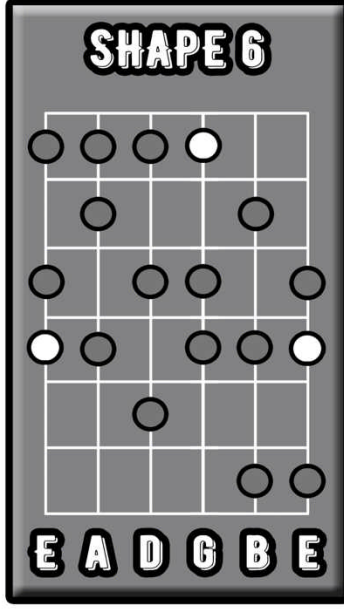
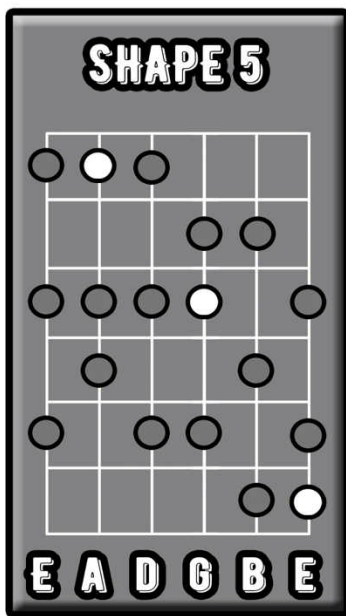
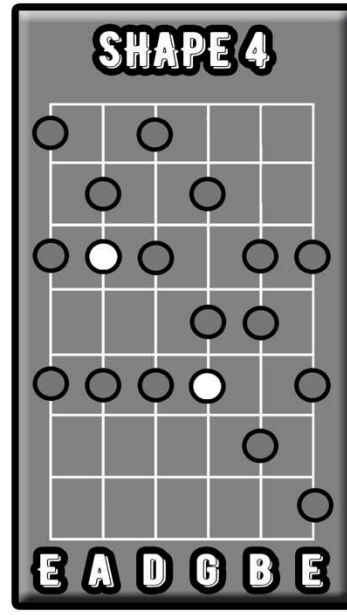
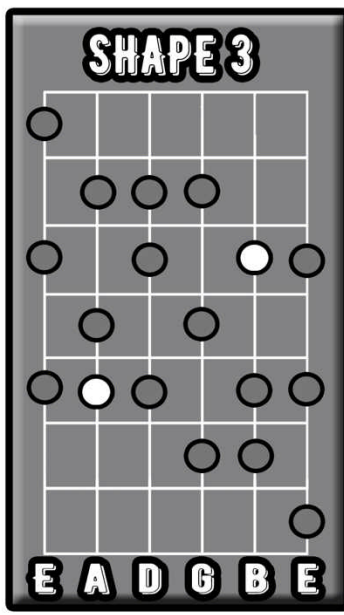
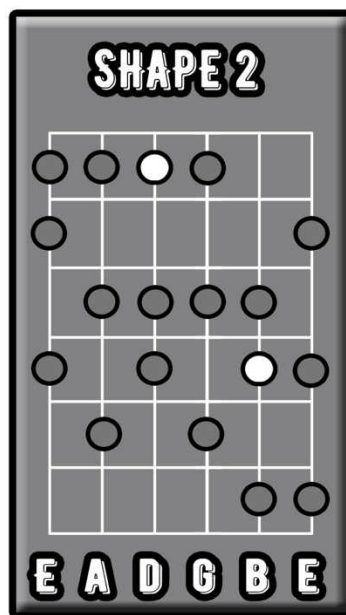
Gdim7

48

Melodic Minor 3-N-P-S



Here we look at the 3-note-per-string shapes for the Melodic Minor Scale, which is the same as the Dorian mode with a major 7th. This is similar to the Major Scale 3-note-per-string shapes, where by once you have learnt all seven shapes of Melodic Minor you have actually learnt another seven modes, simply by changing the root note on each shape. Melodic Minor scale sounds great over minor-major 7 chords.

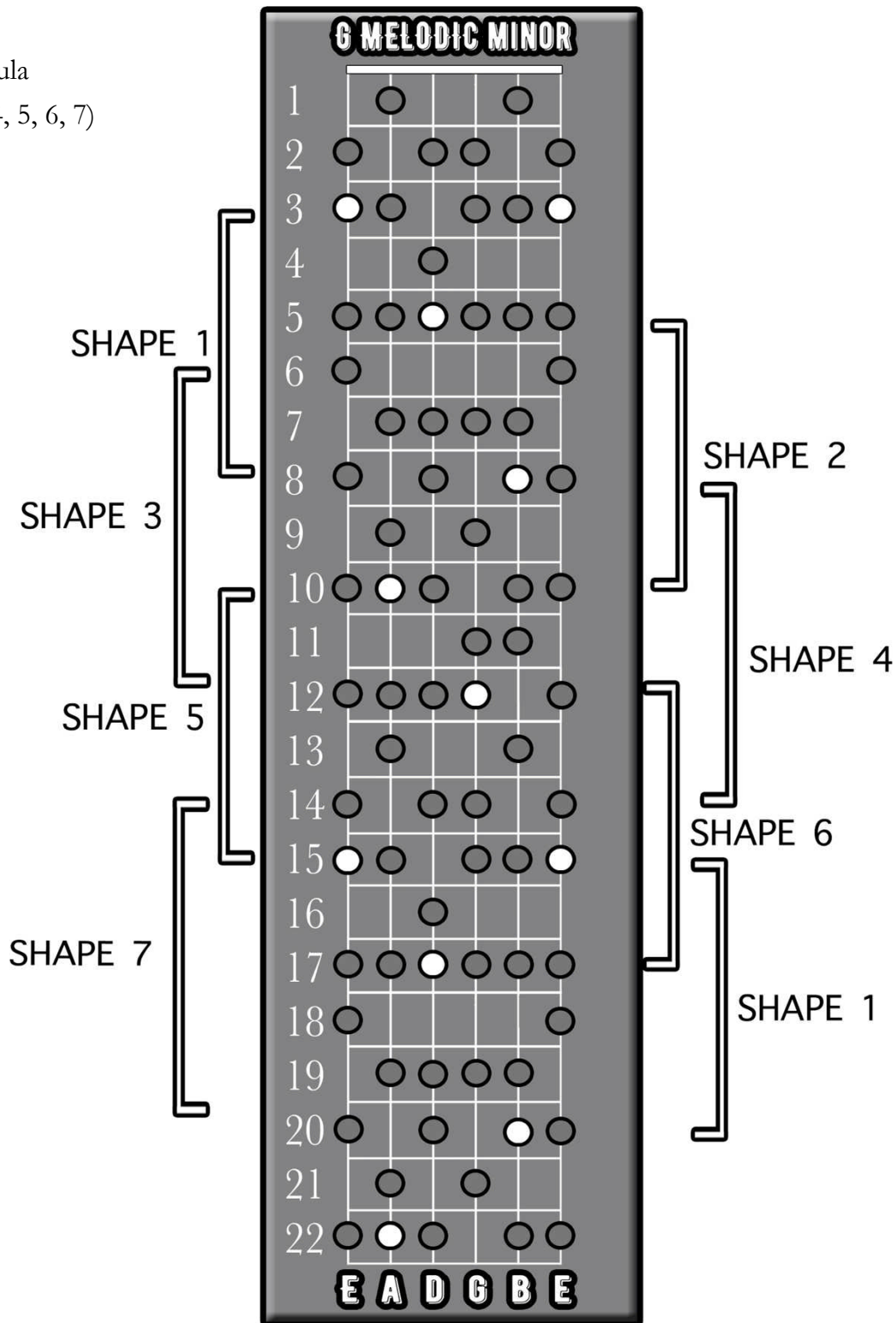


Connecting the Melodic Minor Scale

Here is a chart to help you visualize the seven shapes of Melodic Minor connecting together. This example is using the key of G with the first shape on the third fret. You will notice how all the seven patterns interlock and repeat one past the octave (Fret 15 low E String).

Formula

(R, 2, b3, 4, 5, 6, 7)

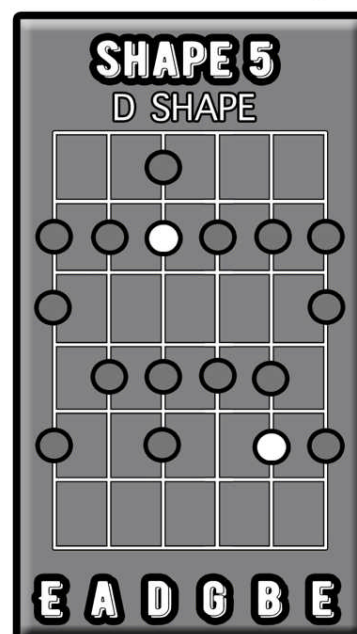
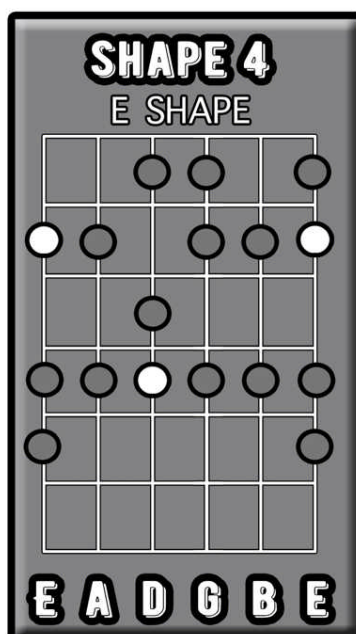
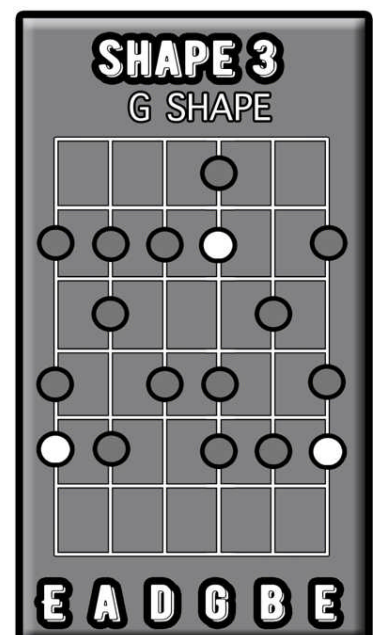
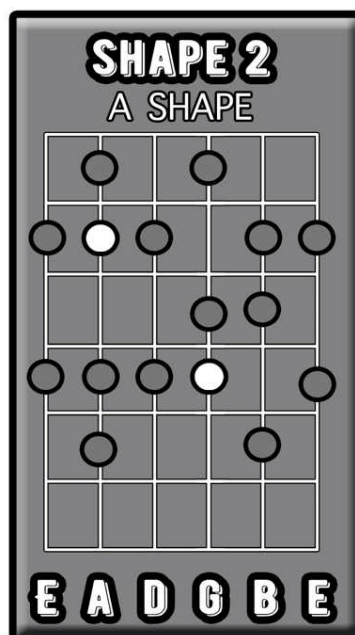
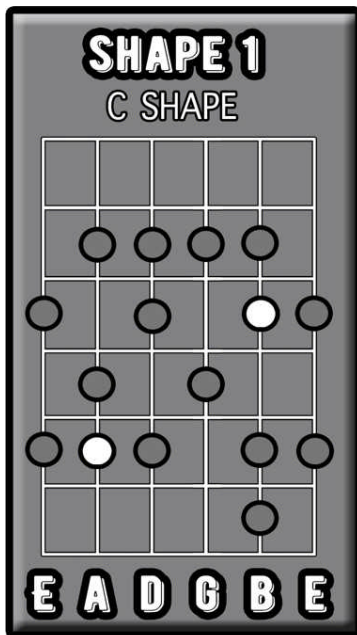


CAGED Melodic Minor Scale

Here are some great CAGED shapes for Melodic Minor to help keep your finger positioning in different areas of the neck, so you can visualize the chords and arpeggios around the scales. Hopefully by now you should start seeing patterns of how these shapes are created and linked. You can move any of the fingering to where you feel comfortable. I have included all my favourite shapes in this book from my years of playing.

Formula

(R, 2, b3, 4, 5, 6, 7)



Melodic Minor Modes

1. MELODIC MINOR
(R, 2, $\flat 3$, 4, 5, 6, 7)

E A D G B E

Here we look at the 3-note-per-string modes for Melodic Minor, which is the same as the Dorian mode with a major 7, giving you seven new modes. As with the Major Scale 3-note-per-string shapes you can just change the root to make different modes. There's a lot to explore here as you advance, but don't let it overwhelm you. Here are the chords that work for each mode:

1. Melodic Min = minor (Maj 7) Chords
2. Dorian Flat 2 = Min 7 Chords
3. Lydian Aug = Maj 7 #5 Chords
4. Lydian Flat 7 = Dom 7 Chords
5. Mixolydian Flat 6 = Dom 7 Chords
6. Locrian Nat 2 = Min 7 flat 5 Chords
7. Altered = Min 7 flat 5 Chords

2. DORIAN FLAT 2
(R, $\flat 2$, $\flat 3$, 4, 5, 6, $\flat 7$)

E A D G B E

3. LYDIAN AUGMENTED
(R, 2, 3, #4, #5, 6, 7)

E A D G B E

4. LYDIAN FLAT 7
(R, 2, 3, #4, 5, 6, $\flat 7$)

E A D G B E

5. MIXOLYDIAN FLAT 6
(R, 2, 3, 4, 5, $\flat 6$, $\flat 7$)

E A D G B E

6. LOCRIAN NATRAL 2
(R, 2, $\flat 3$, 4, $\flat 5$, $\flat 6$, $\flat 7$)

E A D G B E

7. ALTERED
(R, $\flat 2$, $\flat 3$, $\flat 4$, $\flat 5$, $\flat 6$, $\flat 7$)

E A D G B E

Melodic Minor Practice Ideas

As with Harmonic Minor, you can apply the practice ideas from the Major Scale to the Melodic Minor Scale 3-note-per-string shapes like this:

$\text{♩} = 120$
Exercise 1 - Ascend & descend through all seven shapes

1 2

3 4

5 6

7 8

9

TAB

3-5-6 3-5-7 4-5-7 3-5-7 5-7-8 5 6-8-10 8-6 10-8-7 9-7-5 8-7-5 9-7

5 8-6-5-6-8-10 7-9-10 7-8-10 7-9-11 8-10-11 8-10-12-14-12-10 13-11-10 12-11-9 12

10-8 12-10-9 12-10-8-10-12-14 10-12-13 10-12 14 11-12-14 11-13-15 12-14-15-17-15-14 17-15-13

15-14-12 16-14-12 15-13-12 15-14-12-14-15-17 13 15-17 14-16-17 14-15-17 15-17-19 15-17-18-20-18

17 20 19 17 19 17 15 19 17 16 19 17 15 18 17 15

Exercise 2 - Ascend & descend in groups of three using legato through each shape (Shape 1 as example)

Exercise 2 musical notation and TAB for measures 10-11.

Exercise 3 - String skipping through shapes, using picking or legato (Shape 1 as example)

Exercise 3 musical notation and TAB for measures 12-13.

Exercise 4 - Try different patterns of fingers, ascending & descending through shapes (Shape 1 as example)

Exercise 4 musical notation and TAB for measures 14-15.

Exercise 5 - Connect the patterns up the fretboard; this uses the same shape in octaves (Shape 1 as example)

Exercise 5 musical notation and TAB for measures 16-17.

Exercise 6 - Ascend on two strings through the seven shapes

Exercise 6 musical notation and TAB for measures 18-19.

Exercise 7 - Ascend & descend in groups of nine (Shape 1 as example)

Exercise 7 - Ascend & descend in groups of nine (Shape 1 as example)

Measures 20-22. The exercise consists of two systems. The first system (measures 20-21) features a treble clef staff with eighth-note triplets and a TAB staff with fret numbers 3, 5, 6, 3, 5, 7, 4, 5, 7, 3, 5, 7, 4, 5, 7, 3, 5, 7. The second system (measure 22) continues the pattern with a treble clef staff and a TAB staff with fret numbers 7, 5, 3, 7, 5, 4, 7, 5, 3, 7, 5, 4, 7, 5, 3, 6, 5, 3. Above the treble staff, 'H' and 'P' (hammer-on/pull-off) markings are present above the notes.

Exercise 8 - Tap another shape above, use shape one and five for this example

Exercise 8 - Tap another shape above, use shape one and five for this example

Measures 23-25. The exercise consists of two systems. The first system (measures 23-24) features a treble clef staff with eighth-note groups and a TAB staff with fret numbers 10, 3, 5, 6, 10, 3, 5, 6, 10, 4, 5, 7, 11, 3, 5, 7, 11, 5, 7, 8, 12, 5, 6, 8, 12, 5, 6, 8, 11, 5, 7, 8. The second system (measure 25) continues the pattern with a treble clef staff and a TAB staff with fret numbers 11, 3, 5, 7, 10, 4, 5, 7, 10, 3, 5, 7, 10, 3, 5, 6. Above the treble staff, 'T', 'P', and 'H' (tap) markings are present above the notes.

Melodic Minor Modes Practice Ideas

Here are some exercises to practice each mode, with the corresponding chord that gives it that certain sound:

Gm(maj7)



Gm7



Gaug



G7



G7



G^ø



♩ = 120

G Melodic Minor (minor major 7 Chord)

Gm(maj7)

Exercise 1: Gm(maj7) scale and arpeggio.

Staff 1: Treble clef, 4/4 time. Scale: G (3), A (4), Bb (5), C (2), D (4), E (6), F (2), G (3). Arpeggio: G (3), Bb (5), D (4), F (2).

Staff 2: Bass clef, 4/4 time. Scale: G (3), F (2), E (6), D (4), C (2), Bb (5), A (4), G (3). Arpeggio: G (3), Bb (5), D (4), F (2).

Staff 3: TAB. Scale: 3 3 3 4 5 6 3 5 7 4 5 7. Arpeggio: 3 3 5 6 3 5 7 4 5 7.

Exercise 2: Gm(maj7) scale and arpeggio.

Staff 1: Treble clef, 4/4 time. Scale: G (3), A (4), Bb (5), C (2), D (4), E (6), F (2), G (3). Arpeggio: G (3), Bb (5), D (4), F (2).

Staff 2: Bass clef, 4/4 time. Scale: G (3), F (2), E (6), D (4), C (2), Bb (5), A (4), G (3). Arpeggio: G (3), Bb (5), D (4), F (2).

Staff 3: TAB. Scale: 8 7 5 7 5 3 7 5 4 7 5 3. Arpeggio: 6 5 3 3 3 3 4 5 3.

G Dorian Flat 2 Mode (Min 7 Chord)

Gm7

Exercise 3: Gm7 scale and arpeggio.

Staff 1: Treble clef, 4/4 time. Scale: G (3), A (4), Bb (5), C (2), D (4), E (6), F (2), G (3). Arpeggio: G (3), Bb (5), D (4), F (2).

Staff 2: Bass clef, 4/4 time. Scale: G (3), F (2), E (6), D (4), C (2), Bb (5), A (4), G (3). Arpeggio: G (3), Bb (5), D (4), F (2).

Staff 3: TAB. Scale: 3 3 3 4 6 3 5 7 3 5 6. Arpeggio: 3 5 7 5 6 8 4 6 8 8 6 4.

Exercise 4: Gm7 scale and arpeggio.

Staff 1: Treble clef, 4/4 time. Scale: G (3), A (4), Bb (5), C (2), D (4), E (6), F (2), G (3). Arpeggio: G (3), Bb (5), D (4), F (2).

Staff 2: Bass clef, 4/4 time. Scale: G (3), F (2), E (6), D (4), C (2), Bb (5), A (4), G (3). Arpeggio: G (3), Bb (5), D (4), F (2).

Staff 3: TAB. Scale: 8 6 5 7 5 3 6 5 3 7 5 3. Arpeggio: 6 4 3 3 3 3 5 6 3 3.

G Lydian Augmented (Maj 7 sharp 5 Chord)

Gaug

9 10

TAB 4 4 6 3 5 7 4 6 7 4 5 7

11 12

TAB 8 7 5 8 6 4 7 5 4 7 6 4 7 5 3 4 4 6 3

G Lydian flat 7 Mode (Dom 7 Chord)

G7

13 14

TAB 3 3 4 1 5 3 3 5 7 4 5 7 3 5 7 4 6 7 5 6 8 5 7 9 9 7 5

15 16

TAB 8 6 5 7 6 4 7 5 3 7 5 4 7 5 3 3 3 4 5 3 3

G Mixolydian flat 6 Mode (Dom 7 Chord)

G7

17 18

TAB 3 3 4 3 5 3 3 5 6 3 5 7 4 5 7 4 6 8 5 7 8 8 7 5

19 20

TAB 8 6 4 7 5 4 7 5 3 6 5 3 7 5 3 3 3 4 5 3 3

G Locrian natural 2 Mode (Min 7 flat 5 Chord)

G^ø

21 22 23 24

TAB 2 3 3 X 3 3 5 6 3 4 6 3 5 7 3 5 6 4 6 8 5 6 8 8 6 5 8 6 4 6 5 3 7 5 3 6 4 3 6 5 3 2 3 3 X 3

Altered Mode (Minor 7 flat 5 Chord)

G^ø

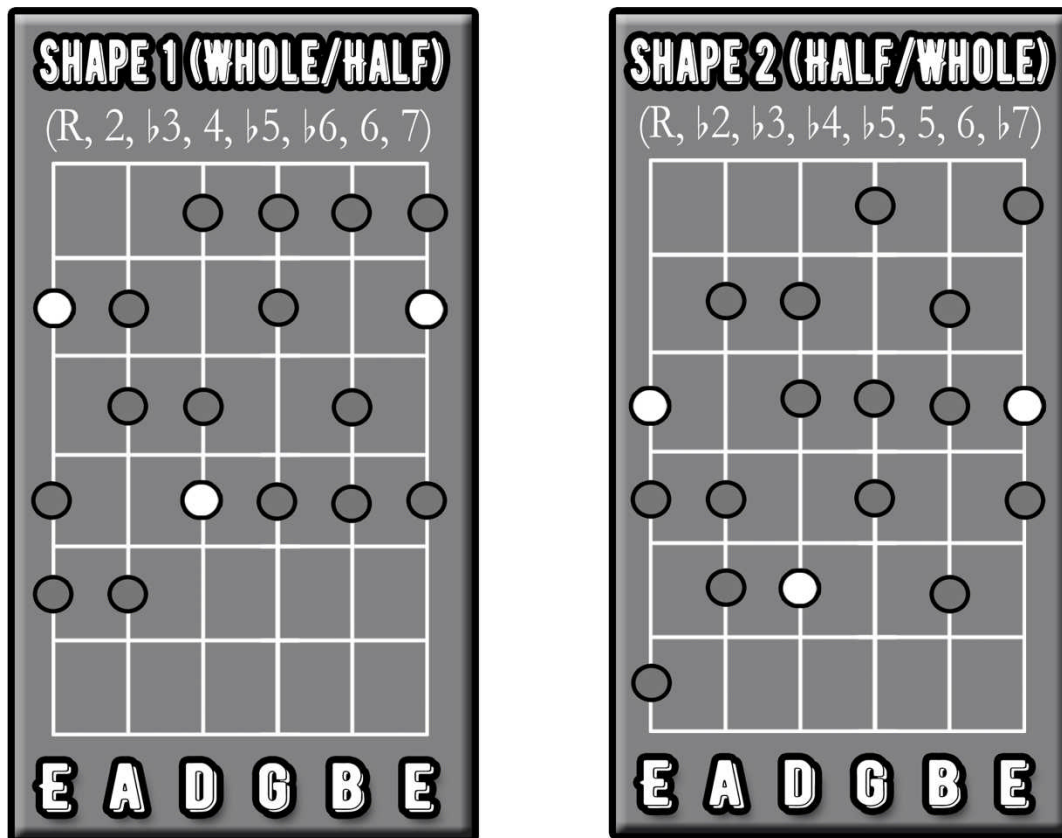
25 26 27 28

TAB 2 3 3 X 3 3 4 6 2 4 6 3 5 6 3 4 6 4 6 8 4 6 7 7 6 4 8 6 4 6 4 3 6 5 3 6 4 2 6 4 3 2 3 3 X 3

Another good way to practice modes that are unfamiliar to you is to get a loop pedal and vamp the chords that works well for each mode. For example, vamp a G dominant 7 chord with your loop pedal and then practice these exercises with the G Mixolydian Flat 6 Mode (5th mode in Melodic Minor). You can also use this to come up with your own licks that sound great for that particular mode.

Diminished Scale

You will notice there is eight notes in the Diminished Scale but there are in fact only two different shapes. This is because the scale is laid out: tone, semitone, tone, semitone, and so on. Shape 1 starts tone, semitone and shape 2 starts semitone, tone. This scale works great over diminished seventh chords.



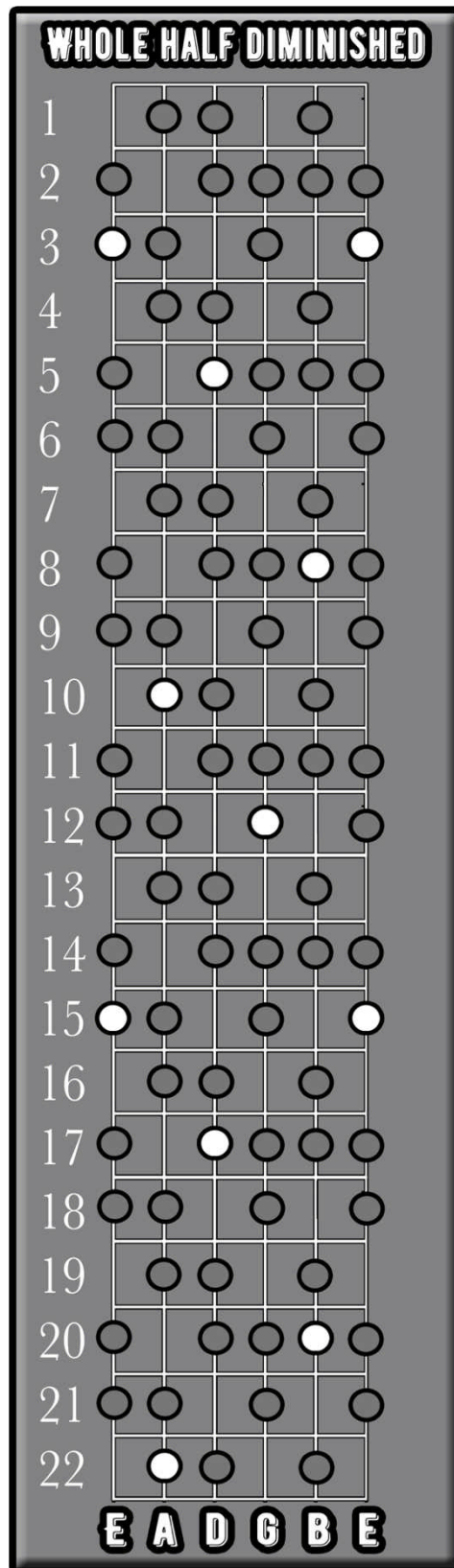
You can also split the shapes into two different modes called the 'Whole Half Diminished Scale' (Shape 1) and the 'Half Whole Diminished Scale' (Shape 2). The Half Whole Diminished Scale works well over dominant seventh chords and the Whole Half Diminished Scale works well over diminished seventh chords. The shape patterns just repeat and connect all over the fretboard.

Connecting Whole Half Diminished Scale

Here is a chart to help you visualize the Whole Half Diminished shapes connecting together. This example is using the key of G with the first shape on the third fret.

Formula

(R, 2, b3, 4, b5, b6, 6, 7)

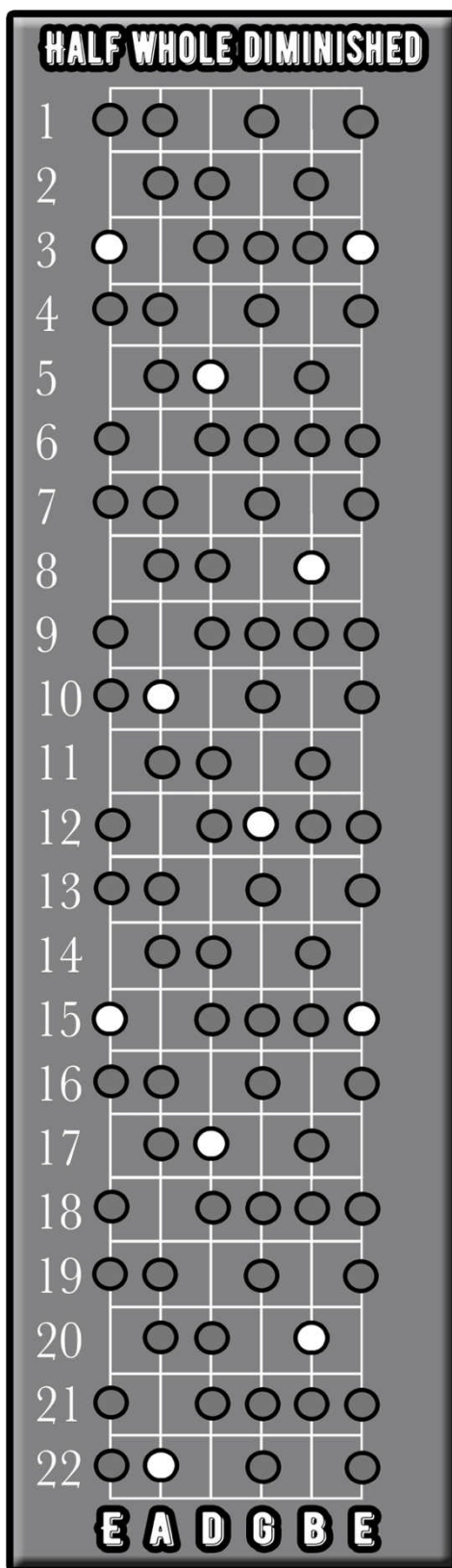


Connecting Half Whole Diminished Scale

Here is a chart to help you visualize the Half Whole Diminished shapes connecting together. This example is using the key of G with the first shape on the third fret.

Formula

(R, b2, b3, 4, b5, 5, 6, b7)

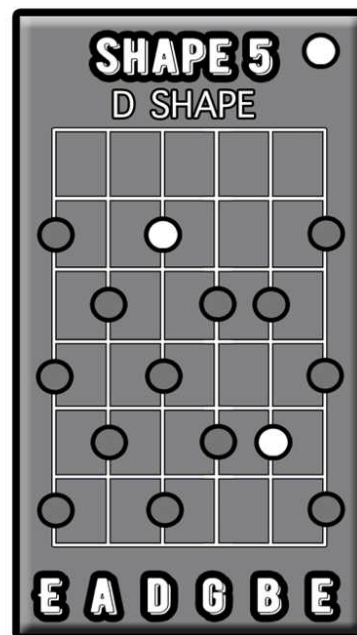
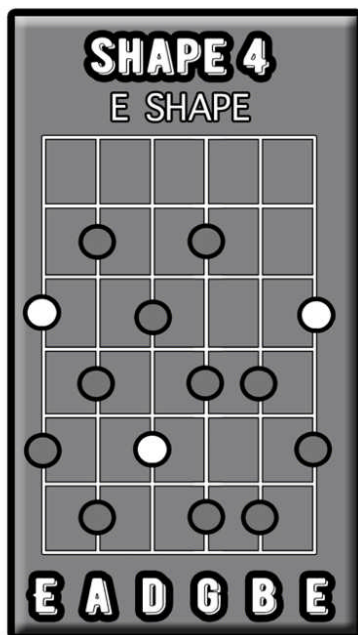
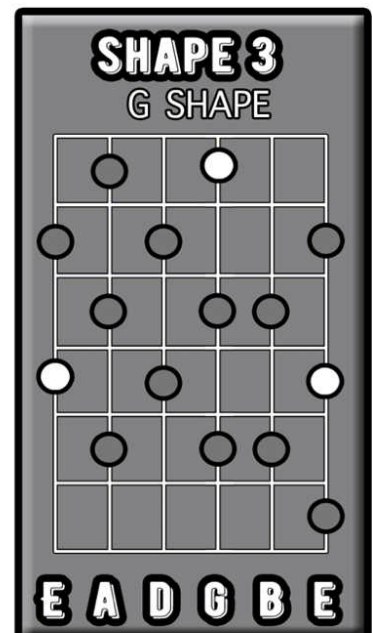
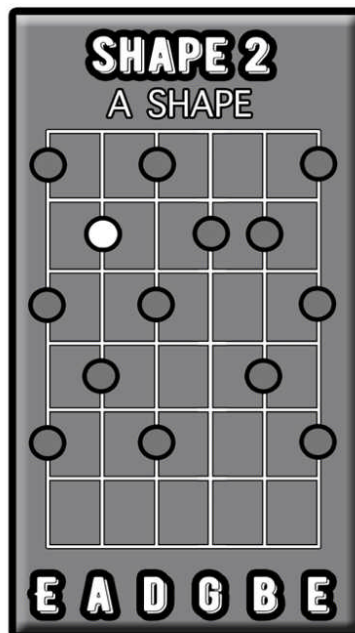
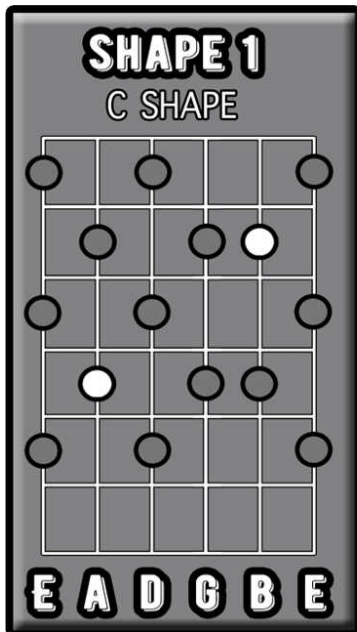


CAGED Whole Tone Shapes

There are only six notes in the Whole Tone Scale. Due to the equal scale spacing no particular note stands out and all inversions sound alike, creating a floating kind of sound. This scale works well over Dominant Augmented Chords. You will notice there is only really two different shapes within these CAGED shapes, but it is still useful to learn when connecting chords and arpeggios in different positions on the fretboard. Hopefully by this point you are realizing you can build your own shapes by just knowing the formulas and notes on the fretboard.

Formula

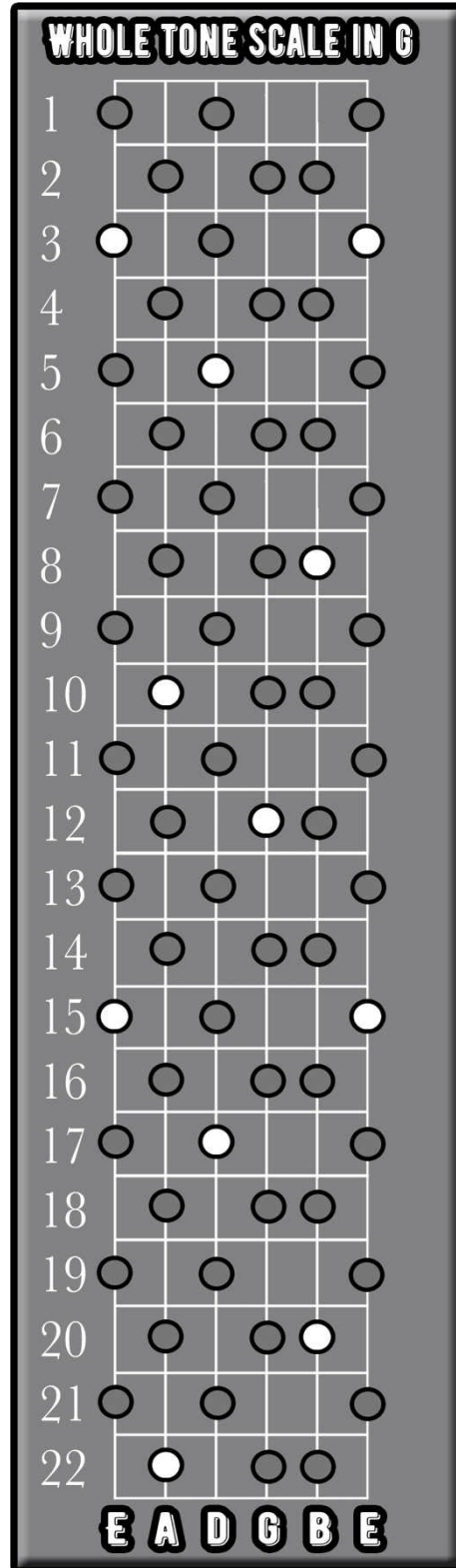
(R, 2, 3, #4, #5, #6)



Connecting the Whole Tone Scale

Here is a chart to help you visualize the shapes connecting together. This example is using the key of G with the first shape on the third fret.

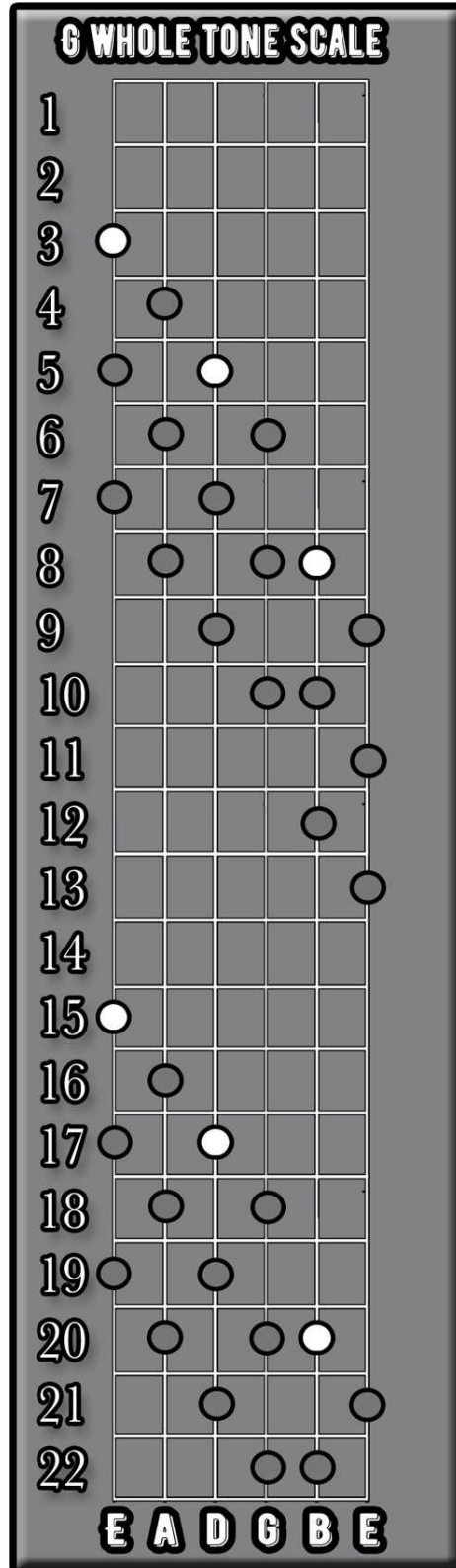
Formula
(R, 2, 3, #4, #5, #6)



Whole Tone Scale 3-N-P-S

The Whole Tone Scale works great with 3-note-per-string as you only need to know one shape due to the whole tone note spacing! It is shown here over two octaves:

Formula
(R, 2, 3, #4, #5, #6)

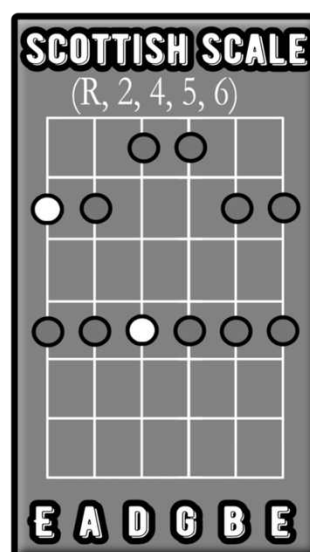
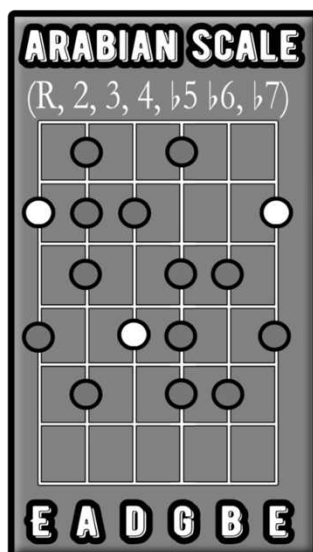
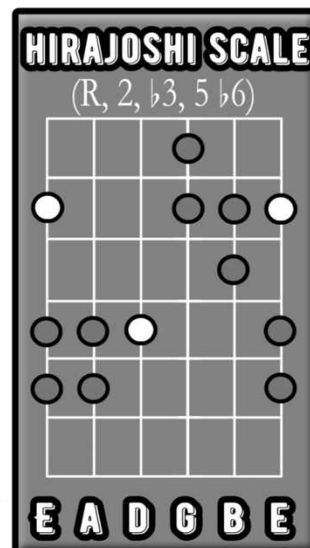
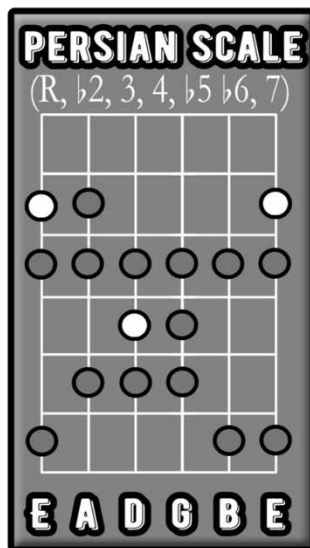


More Scales to Explore

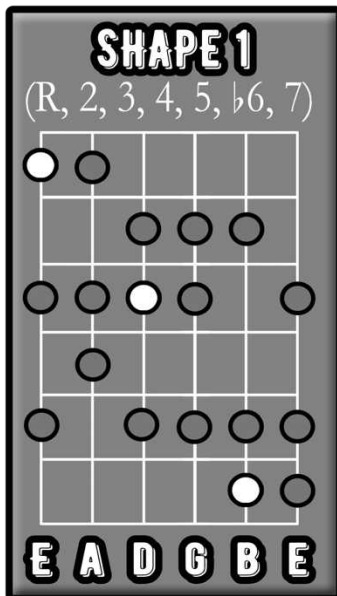
So far in this book we have focused on the scales most used by guitarists in contemporary music. In the next few chapters, we explore some more adventurous scales and modes. Below are a few exotic scales to try out and get you warmed up for what's to come! This is only the first shape of each of the scales.

Persian Scale = Augmented Chords
Hirajoshi Scale = Minor Chords

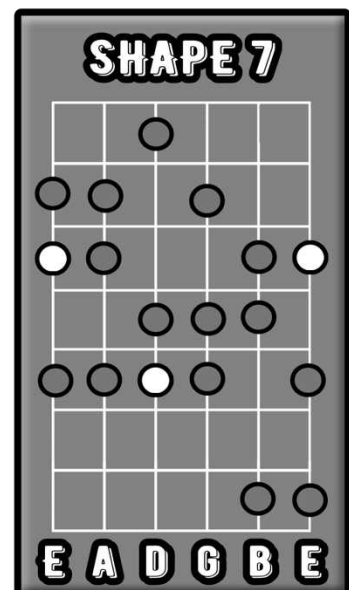
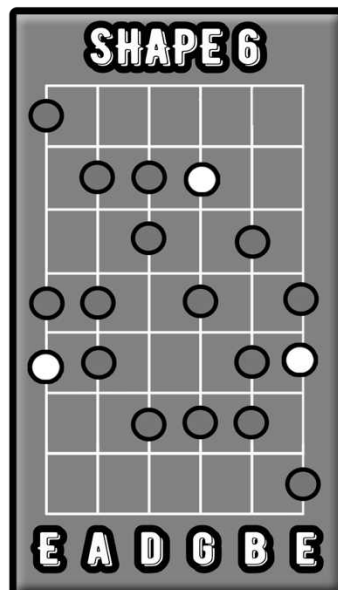
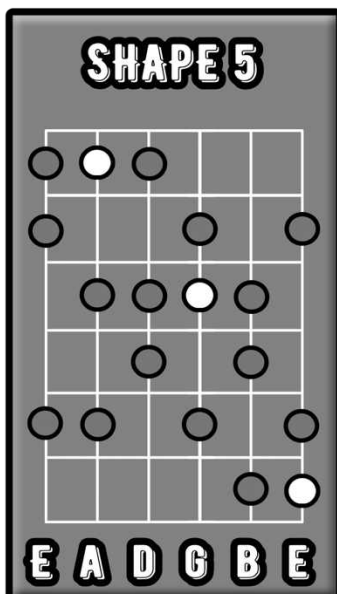
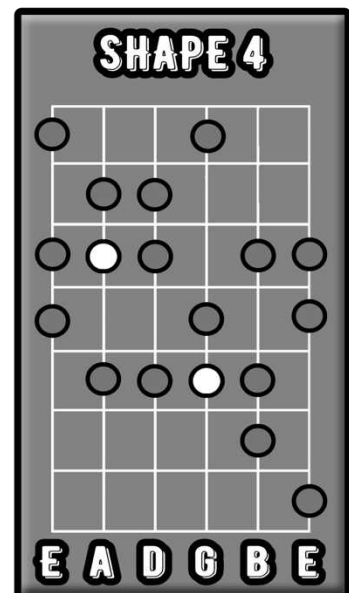
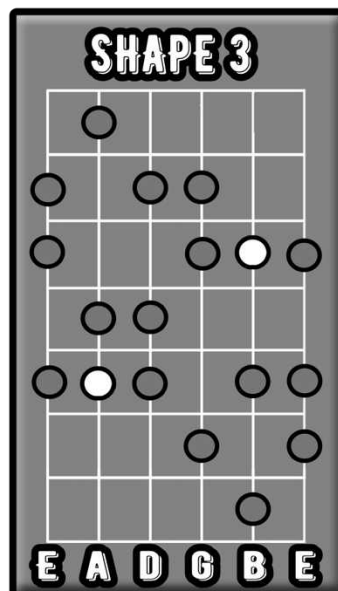
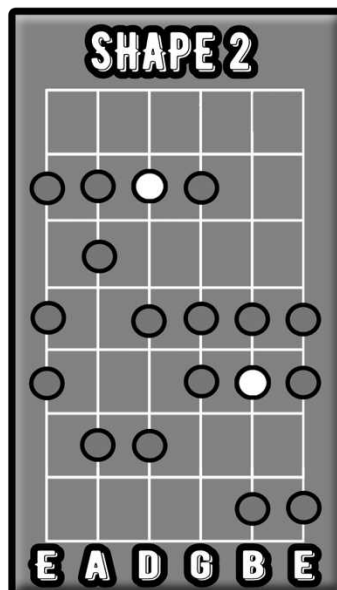
Arabic Scale = Dominant Flat 5
Scottish Scale = Major Chords



Harmonic Major 3-N-P-S



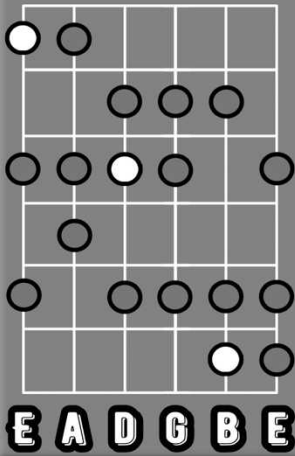
Here we look at the 3-note-per-string shapes for the Harmonic Major scale, which is closely related to the Major or Ionian scale but with a minor sixth. Like the Major scale 3-note-per-string shapes, when you learn all seven shapes of the Harmonic Major scale you have actually learnt another seven modes as well, which you can play by simply changing the root note on each shape. Try and stay as strict as possible using one finger per fret on the fretting hand, although the stretch between the minor sixth and major seventh makes this quite tricky! Harmonic Major scale sounds great over major chords.



Harmonic Major Modes

1. HARMONIC MAJOR

(R, 2, 3, 4, 5, $\flat 6$, 7)



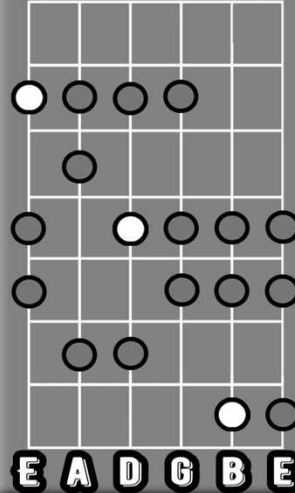
Here we look at the 3-note-per-string modes for Harmonic Major. As with the Major Scale 3-note-per-string shapes you can just change the root to make different modes. There's a lot to explore here as you advance, but don't let it overwhelm you. Here are the chords that work for each mode:

1. Harmonic Major = Maj ∇ chords
2. Dorian Flat 5 = Min ∇ flat 5 chords
3. Phrygian Flat 4 = Minor ∇ chords
4. Lydian Flat 3 = Maj ∇ chords

5. Mixolydian Flat 2 = Dom ∇ chords
6. Lydian Augmented = Aug Maj ∇ chords
7. Locrian $\flat 7$ = Fully Diminished Chords

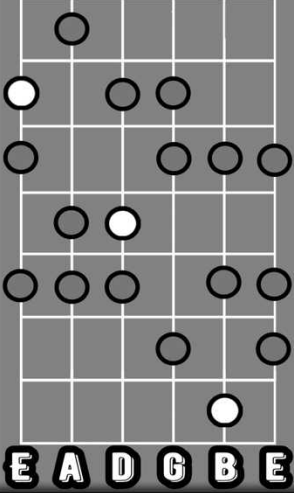
2. DORIAN FLAT 5

(R, 2, $\flat 3$, 4, $\flat 5$, 6, $\flat 7$)



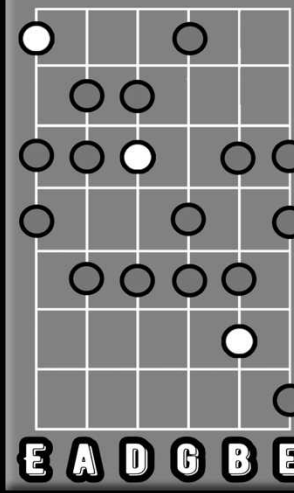
3. PHRYGIAN FLAT 4

(R, $\flat 2$, $\flat 3$, $\flat 4$, 5, $\flat 6$, $\flat 7$)



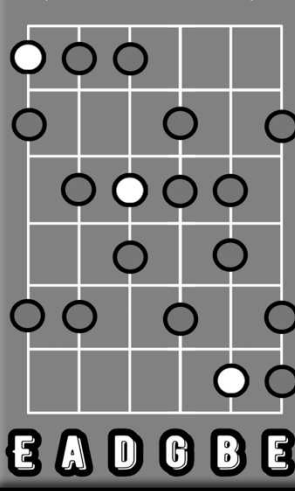
4. LYDIAN FLAT 3

(R, 2, $\flat 3$, #4, 5, 6, 7)



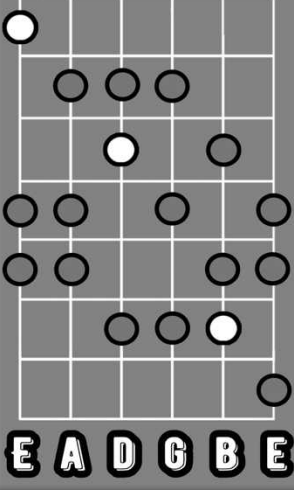
5. MIXOLYDIAN FLAT 2

(R, $\flat 2$, 3, 4, 5, 6, $\flat 7$)



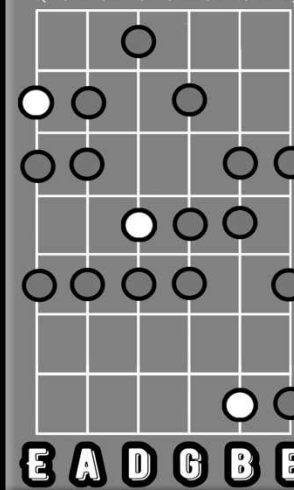
6. LYDIAN AUGMENTED

(R, 2, 3, #4, #5, 6, 7)



7. LOCRIAN DOUBLE FLAT 7

(R, $\flat 2$, $\flat 3$, 4, $\flat 5$, $\flat 6$, $\flat 7$)

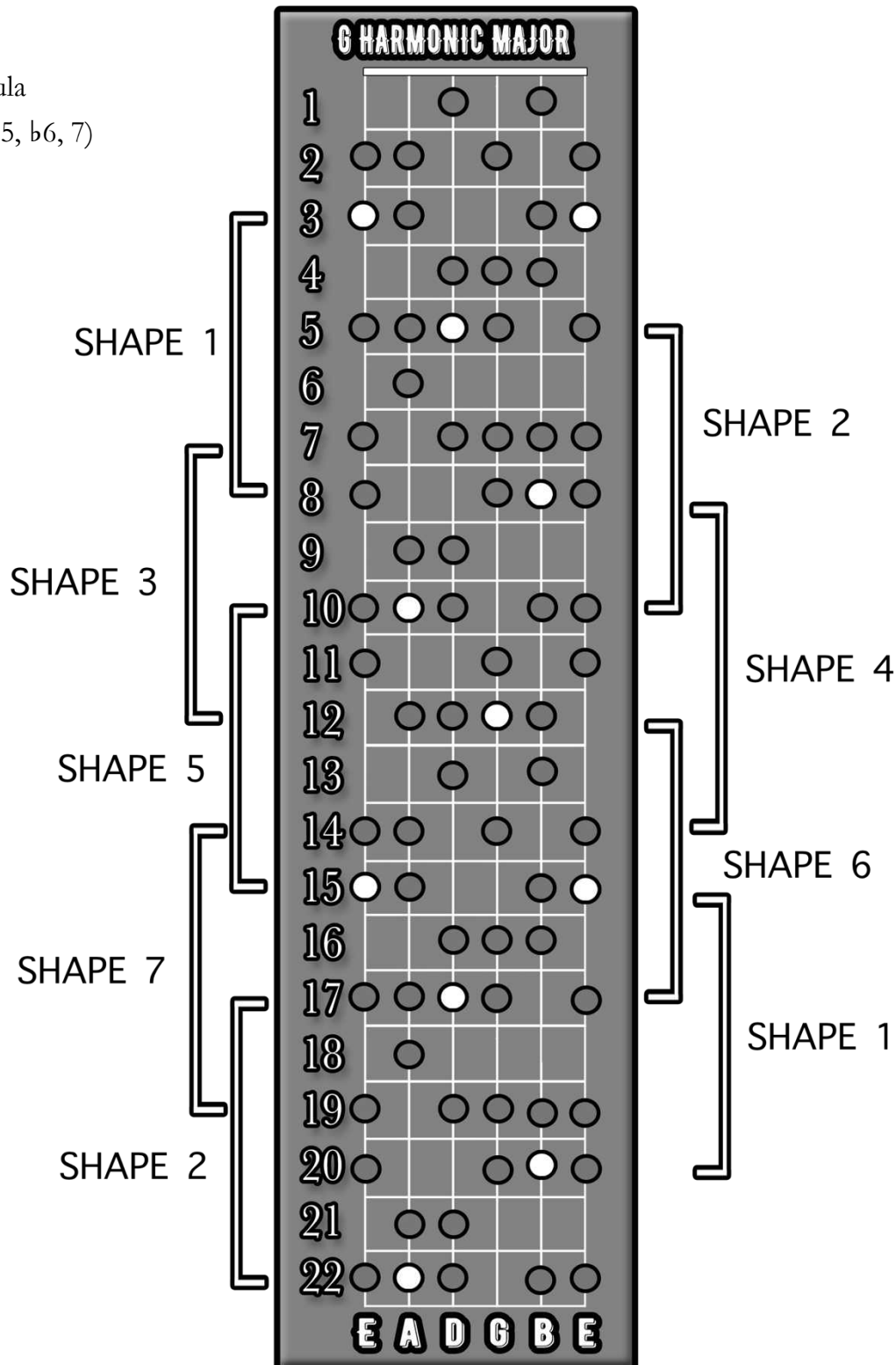


Connecting Harmonic Major Scale

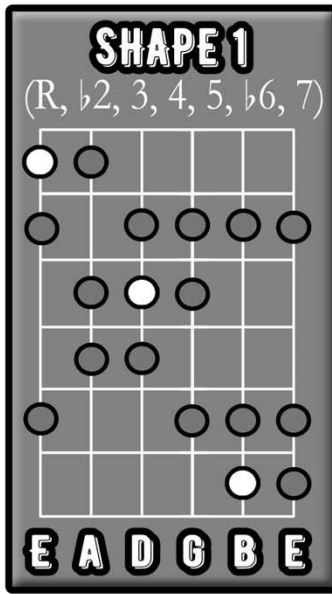
Here is a chart to help you visualize the seven shapes of Harmonic Major connecting together. This example is using the key of G with the first shape on the third fret. You will notice how all the seven patterns interlock and repeat one past the octave (Fret 15 low E String).

Formula

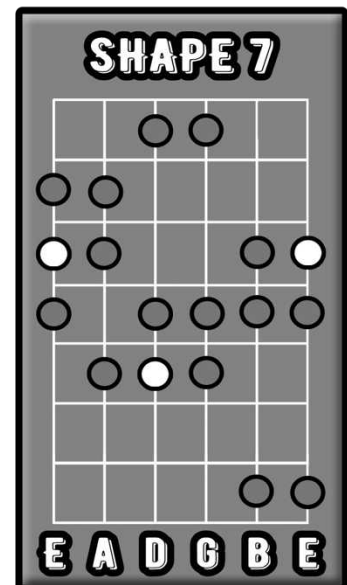
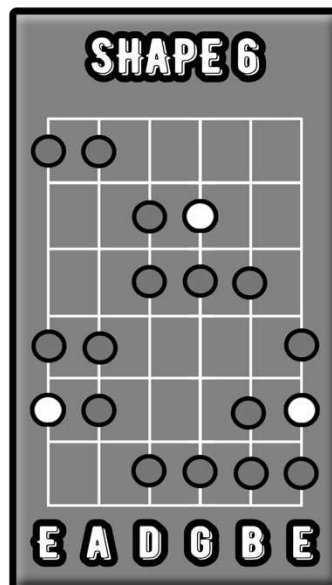
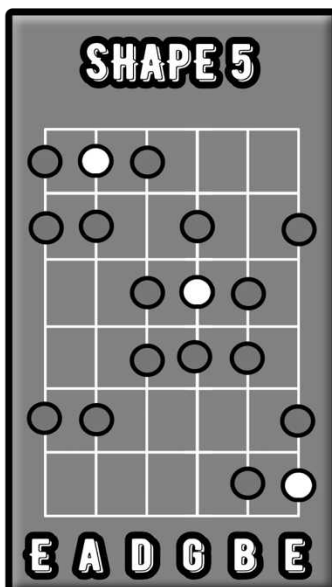
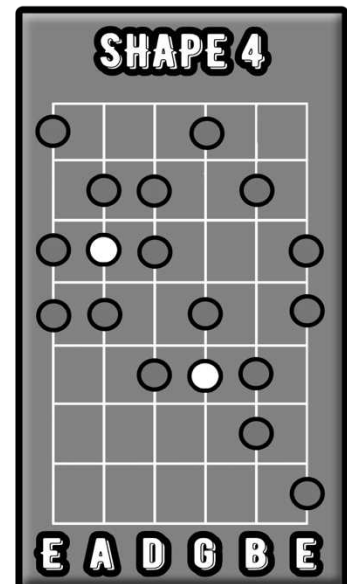
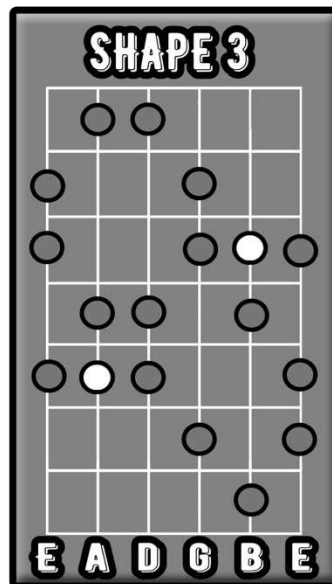
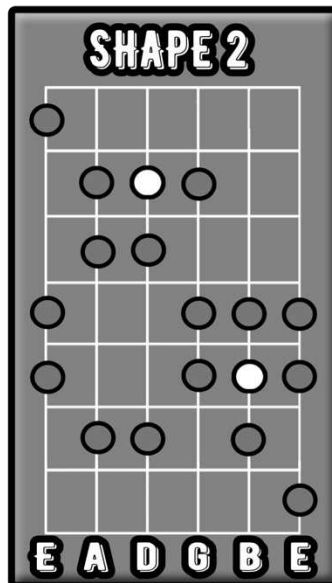
(R, 2, 3, 4, 5, b6, 7)



Double Harmonic Major 3-N-P-S

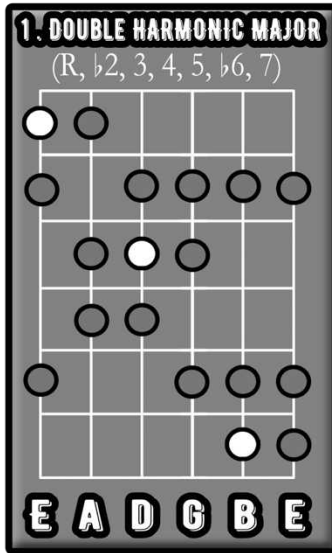


Here we look at the 3-note-per-string shapes for the Double Harmonic Major scale also known as Byzantine Scale, which is closely connected to the Phrygian Dominant scale, the fifth mode of the Harmonic Minor scale. Instead of a minor seven this scale has a major seven. Like the Harmonic Minor 3-note-per-string shapes, when you learn all seven shapes of Double Harmonic Major scale you have actually learnt another seven modes as well, which you can play by simply changing the root note on each shape. Try and stay as strict as possible using one finger per fret on the fretting hand, although the stretch between the minor second and major third as well as between the minor sixth and major seventh makes this quite tricky! Double Harmonic Major Scale sounds great over major chords.



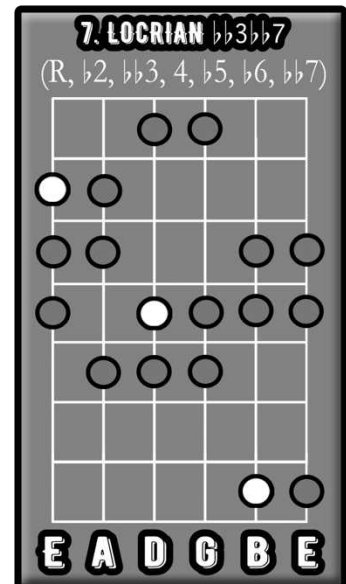
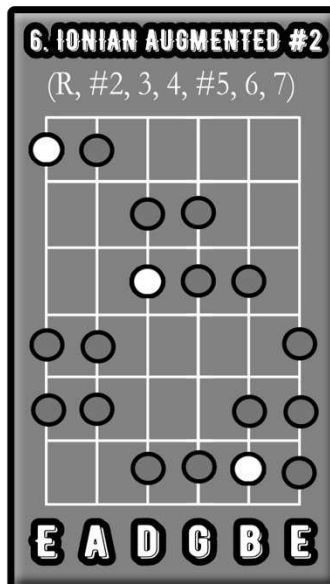
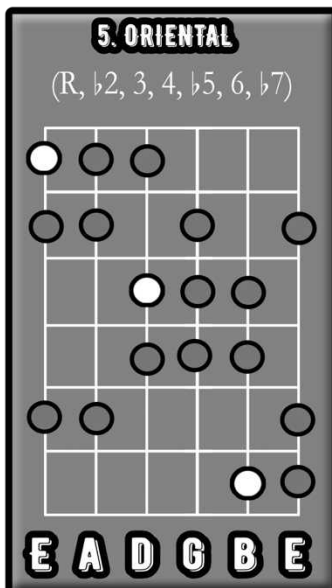
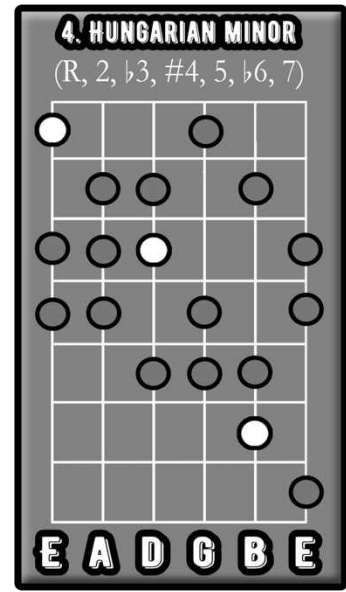
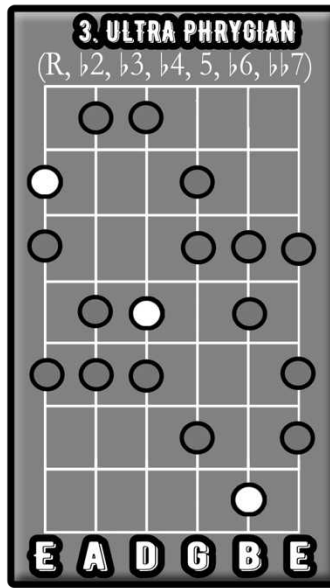
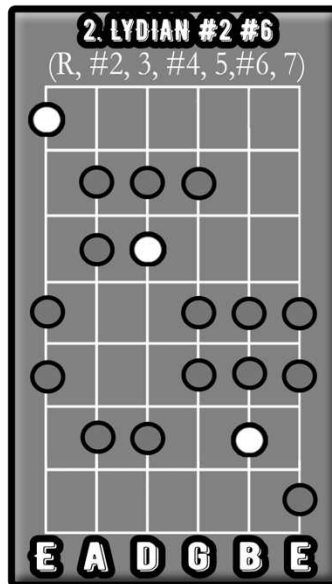
Double Harmonic

Major Modes



Here we look at the 3-note-per-string modes for Double Harmonic Major. As with the Major Scale 3-note-per-string shapes you can just change the root to make different modes. There's a lot to explore here as you advance, but don't let it overwhelm you. Here are the chords that work for each mode:

1. Double Harmonic Major = Maj ∇ chords
2. Lydian $\sharp 2$ $\sharp 6$ = Maj ∇ chords
3. Ultra-Phrygian = Minor double flat ∇ chords
4. Hungarian Minor = Minor (Maj ∇) chords
5. Oriental = Dom ∇ flat 5 chords
6. Ionian Augmented $\sharp 2$ = Aug Maj ∇ chords
7. Locrian $\flat 3$ $\flat 7$ = Diminished Flat 3 chords

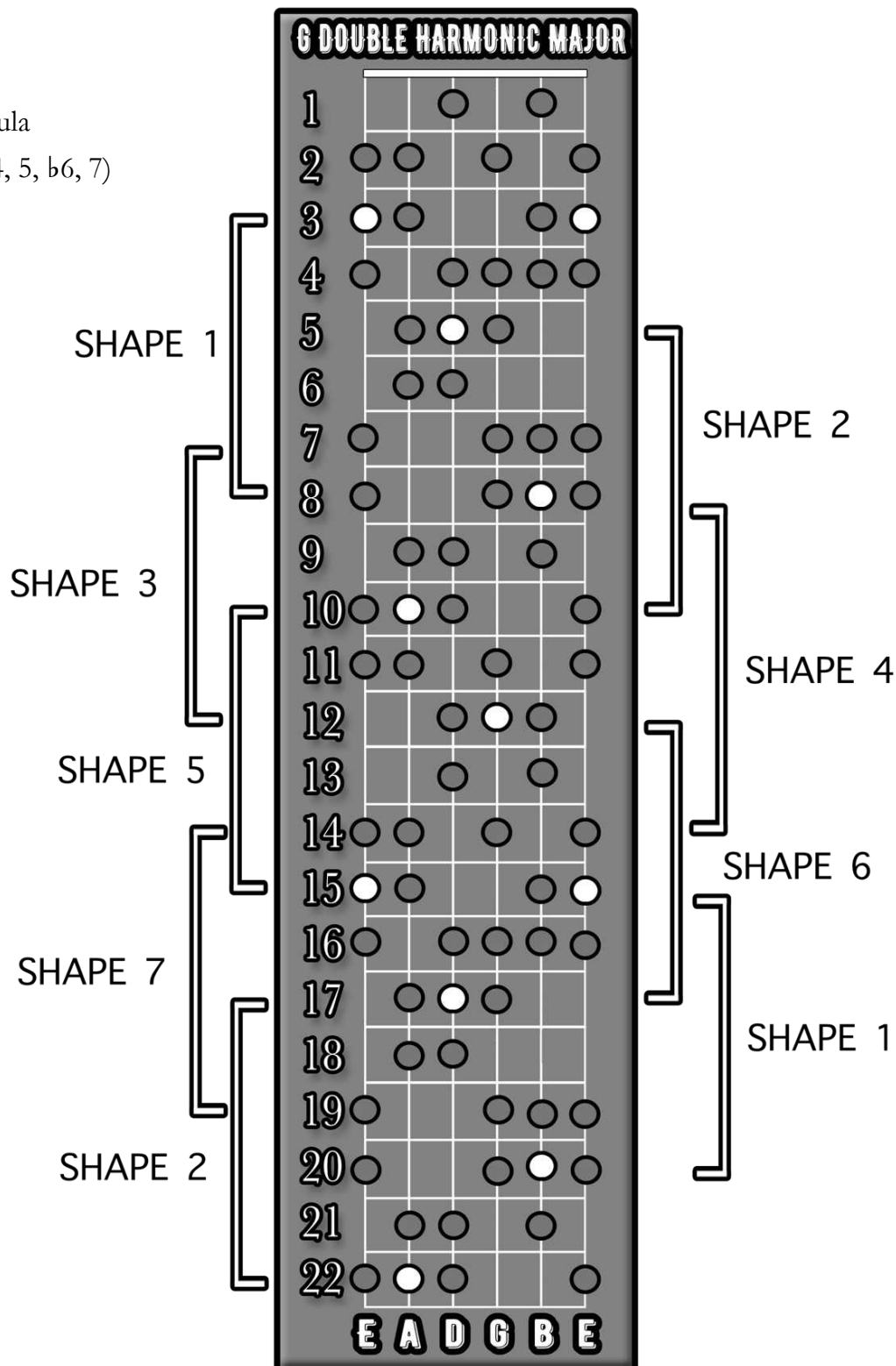


Connecting Double Harmonic Major Scale

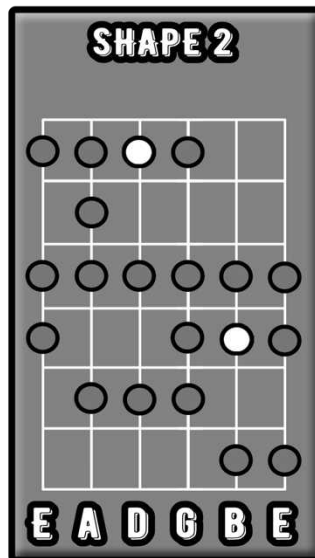
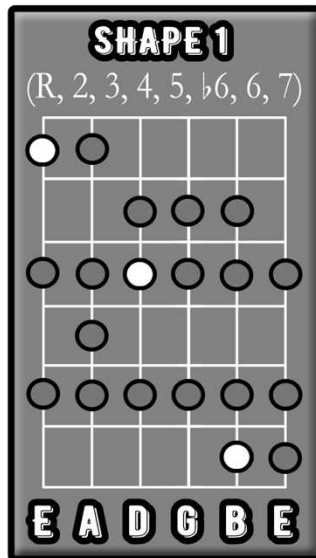
Here is a chart to help you visualize the seven shapes of Double Harmonic Major connecting together. This example is using the key of G with the first shape on the third fret. You will notice how all the seven patterns interlock and repeat one past the octave (Fret 15 low E String).

Formula

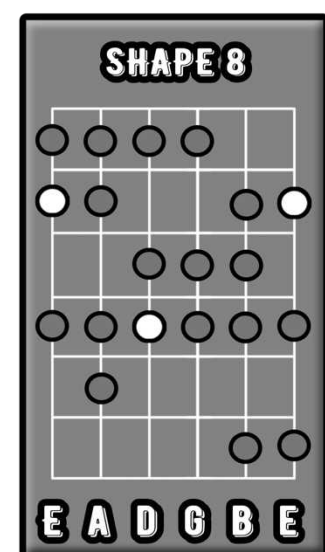
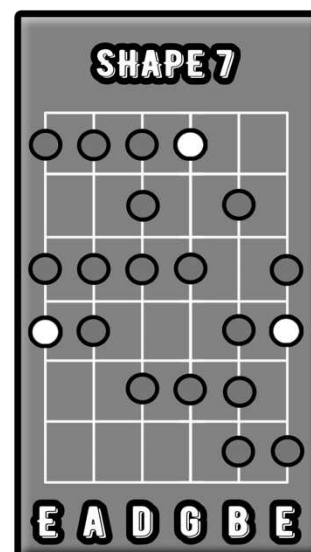
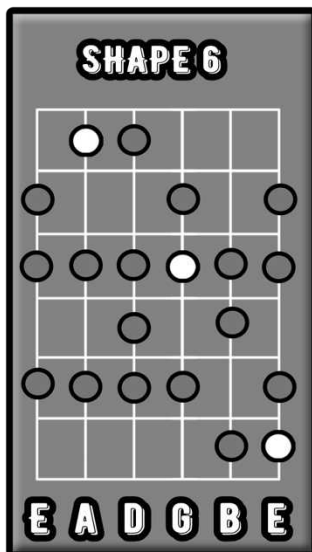
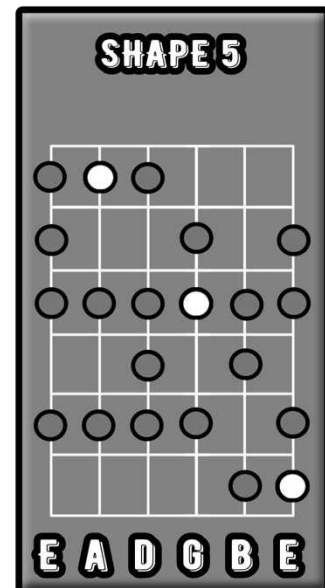
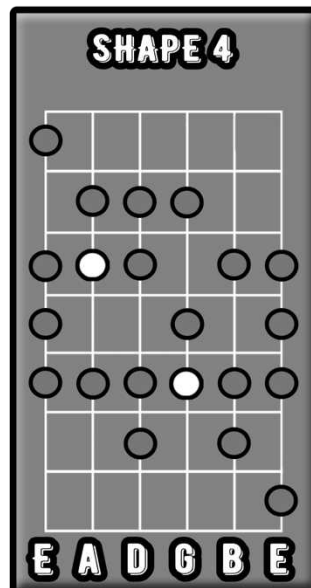
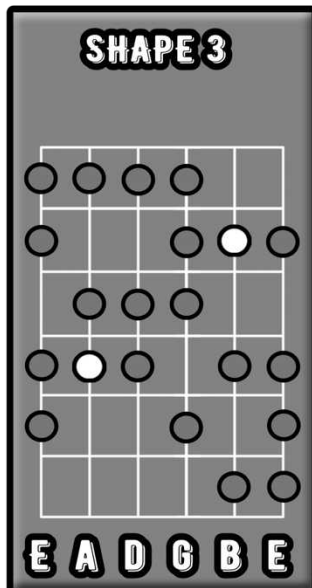
(R, b2, 3, 4, 5, b6, 7)



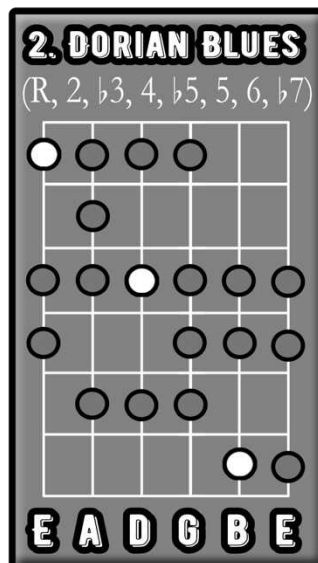
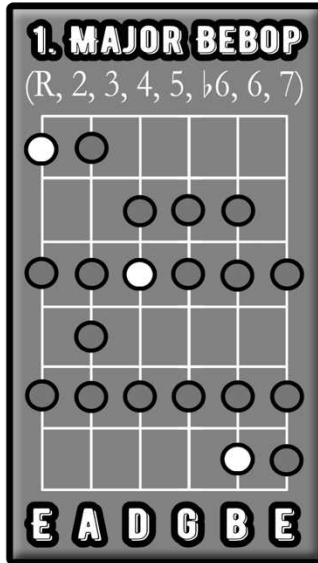
Bebop Major Scale



Here we look at seven shapes for the Bebop Major scale also known as Major Bebop which is closely connected to the Major scale or Ionian mode. It has the same formula as the Major scale but with an added minor sixth making it an eight-note scale. Like the Major 3-note-per-string shapes, when you learn all seven shapes of Bebop Major scale you have actually learnt another seven modes as well, which you can play by simply changing the root note on each shape. This scale sounds great over major chords.

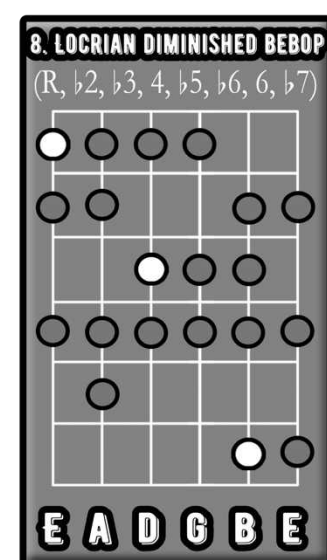
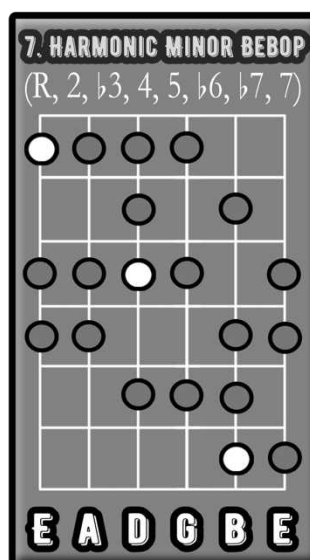
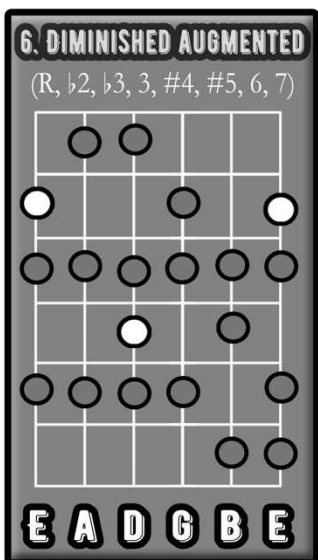
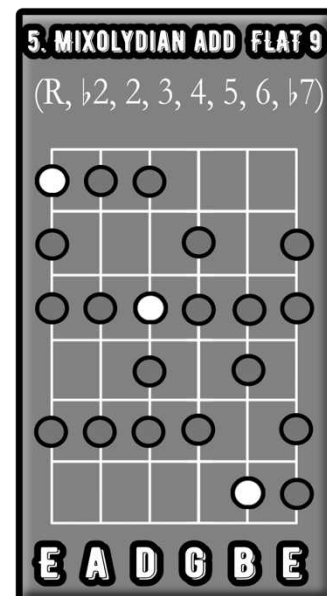
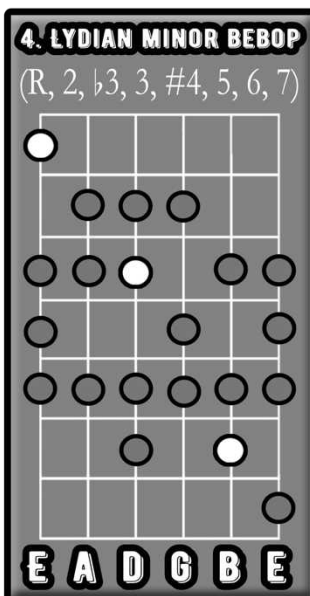
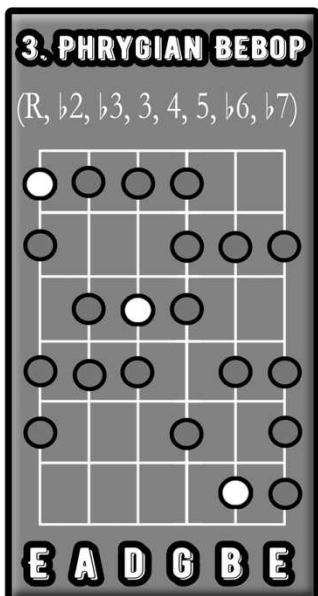


Bebop Major Modes



Here we look at the modes for Bebop Major. As with the Major Scale 3-note-per-string shapes you can just change the root to make different modes. There's a lot to explore here as you advance, but don't let it overwhelm you. Here are the chords that work for each mode:

1. Major Bebop = Maj $\flat 7$ chords
2. Dorian Blues = Min $\flat 7$ chords
3. Phrygian Bebop = Min $\flat 7$ chords
4. Lydian Minor = Maj $\flat 7$ chords
5. Mixolydian add $\flat 9$ = Dom $\flat 7$ chords
6. Diminished Augmented = Dim $\flat 7$ chords
7. Harmonic Minor Bebop = Min $\flat 7$ chords
8. Locrian Diminished Bebop = Dim $\flat 7$ chords

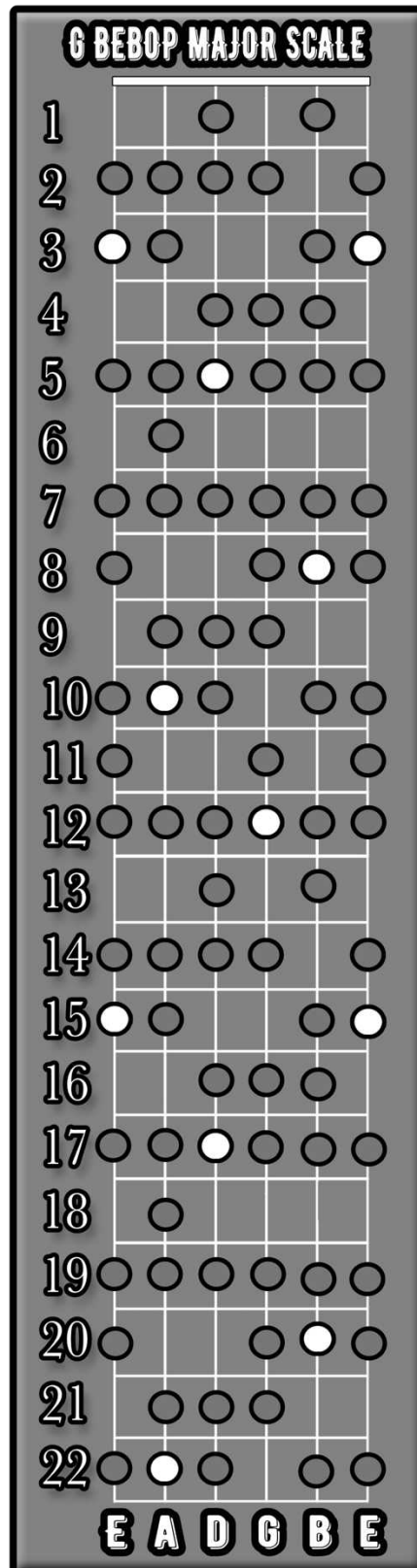


Connecting Bebop Major Scale

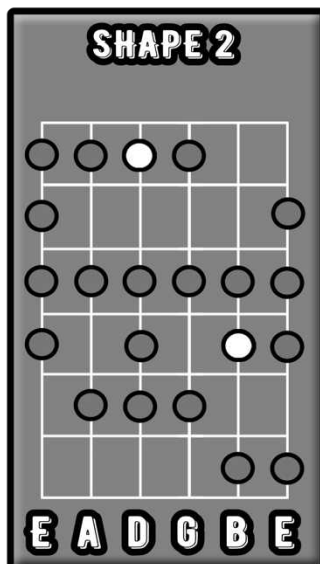
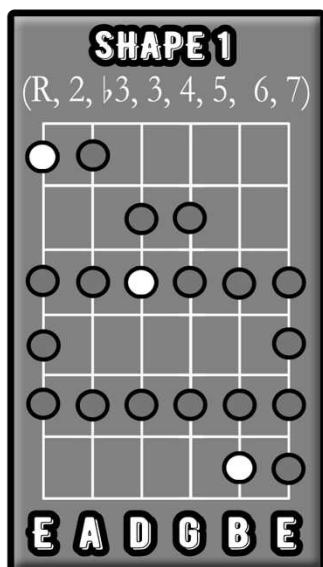
Here is a chart to help you visualize the seven shapes of Bebop Dominant connecting together. This example is using the key of G with the first shape on the third fret. You will notice how all the seven patterns interlock and repeat one past the octave (Fret 15 low E String).

Formula

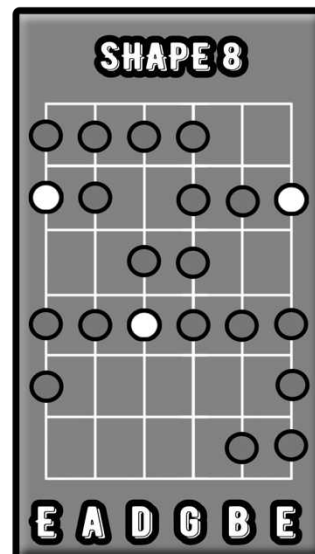
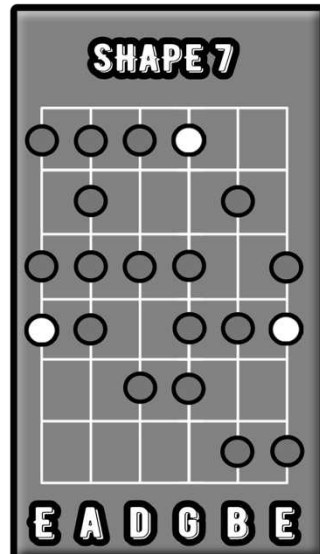
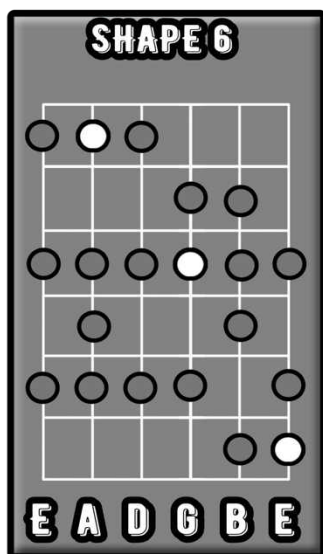
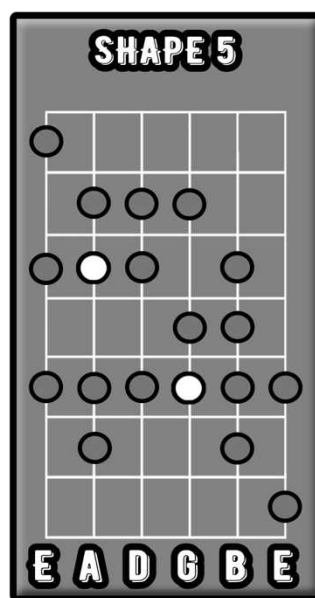
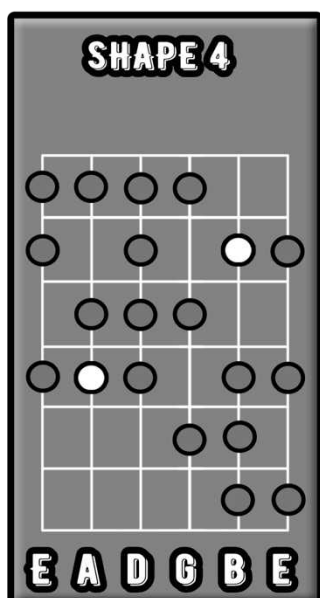
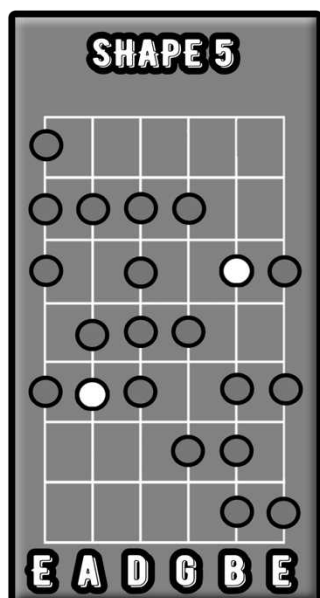
(R, 2, 3, 4, 5, b6, 6, 7)



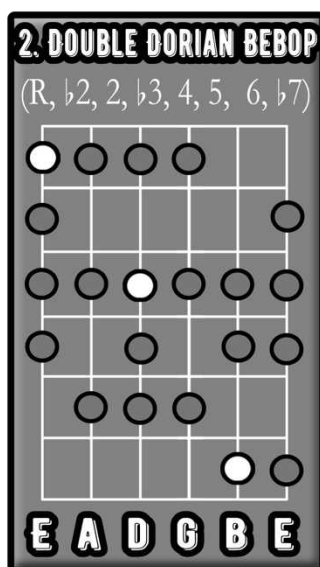
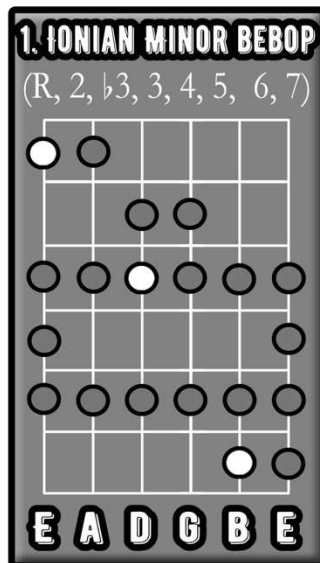
Bebop Ionian Minor Scale



Here we look at shapes for the Bebop Ionian Minor scale which is closely connected to the Major scale or Ionian mode. It has the same formula as the Major scale but with an added minor third making it an eight-note scale. Like the Major 3-note-per-string shapes, when you learn all seven shapes of Bebop Ionian Minor scale you have actually learnt another seven modes as well, which you can play by simply changing the root note on each shape. This scale sounds great over both basic major or minor chords.

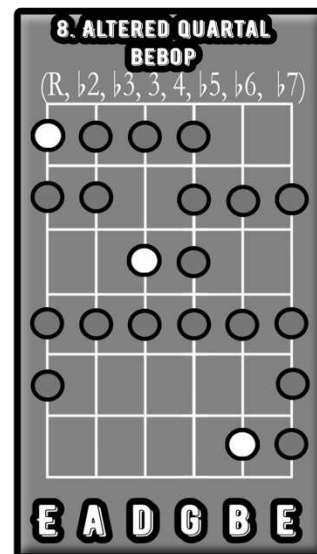
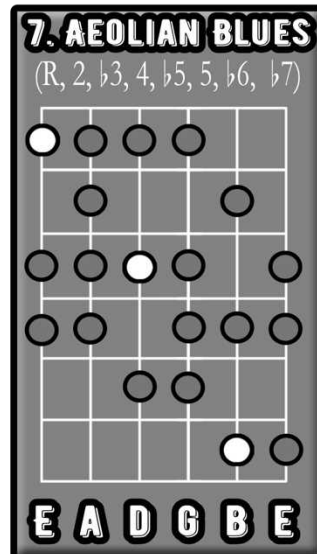
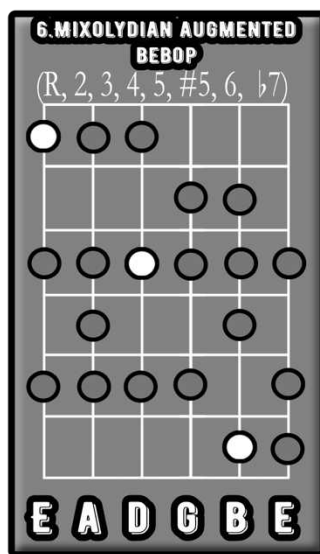
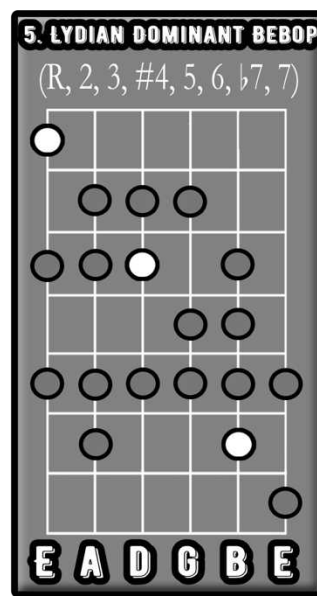
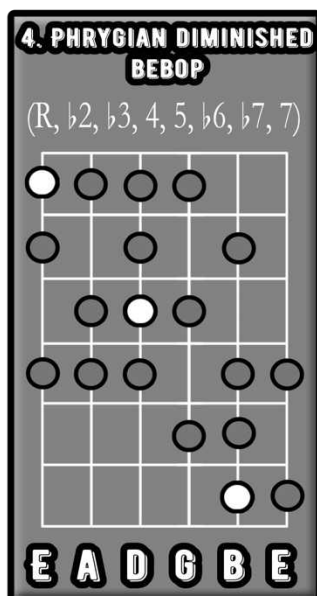
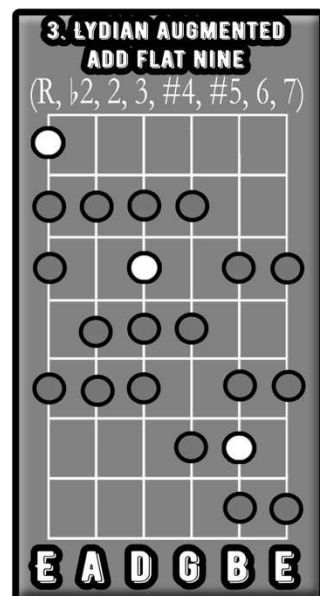


Bebop Ionian Minor Modes



Here we look at the modes for Bebop Ionian Minor. As with the Major Scale 3-note-per-string shapes you can just change the root to make different modes. There's a lot to explore here as you advance, but don't let it overwhelm you. Here are the chords that work for each mode:

1. Ionian Minor Bebop = Maj $\flat 7$ chords
2. Double Dorian Bebop = Min $\flat 7$ chords
3. Lydian Aug Add Flat 9 = Aug $\flat 7$ chords
4. Phrygian Diminished Bebop = Min $\flat 7$ chords
5. Lydian Dominant Bebop = Dom $\flat 7$ chords
6. Mixolydian Augmented Bebop = Dom $\flat 7$ chords
7. Aeolian Blues = Min $\flat 7$ chords
8. Altered Quartal Bebop = Dim $\flat 7$ chords

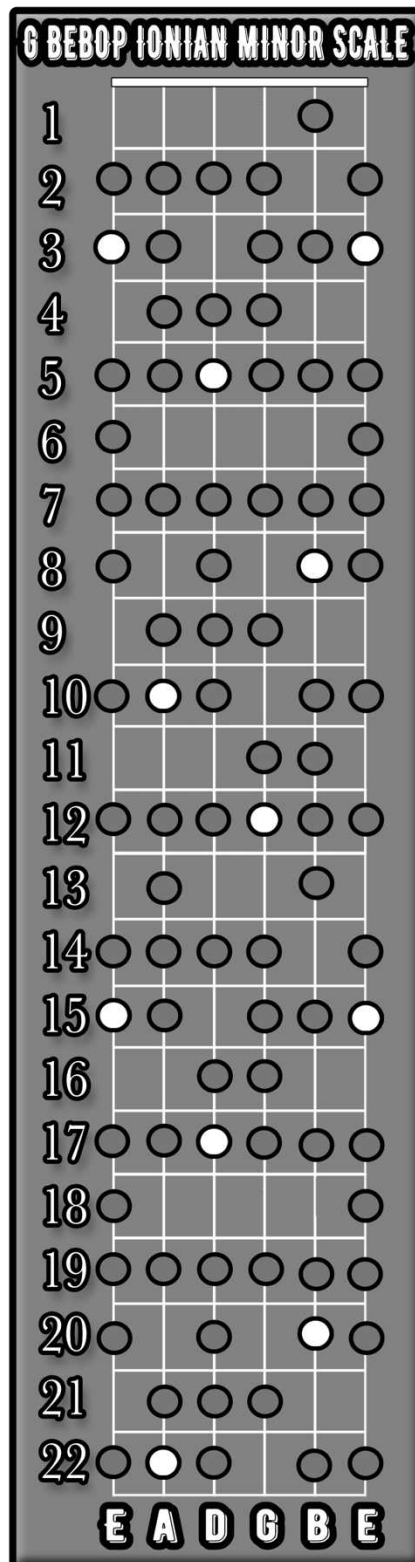


Connecting Bebop Ionian Minor Scale

Here is a chart to help you visualize the seven shapes of Bebop Ionian Minor connecting together. This example is using the key of G with the first shape on the third fret. You will notice how all the seven patterns interlock and repeat one past the octave (Fret 15 low E String).

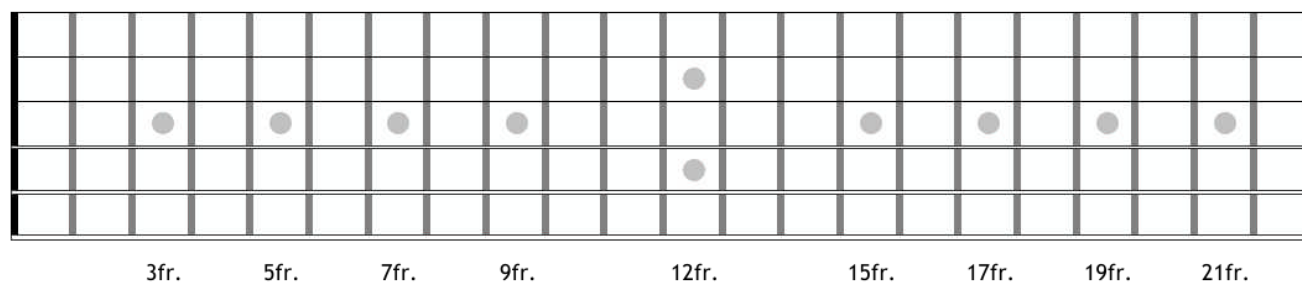
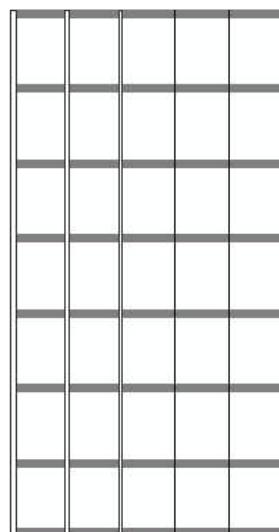
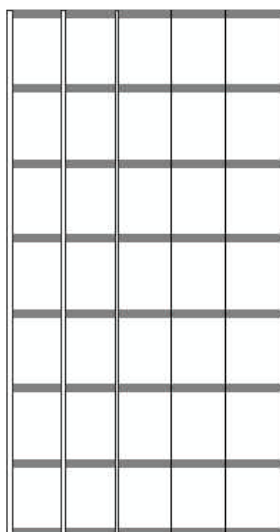
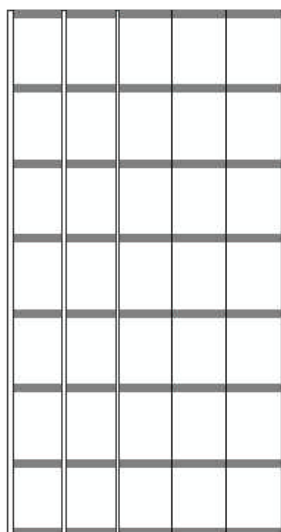
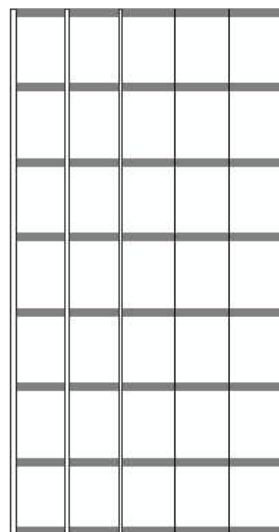
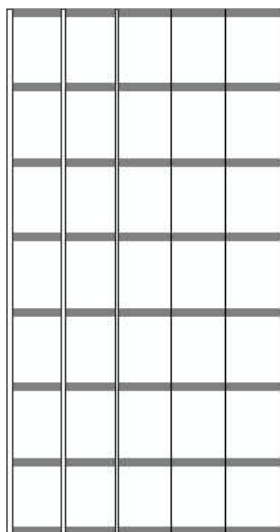
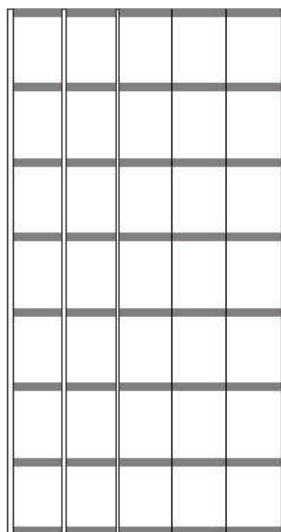
Formula

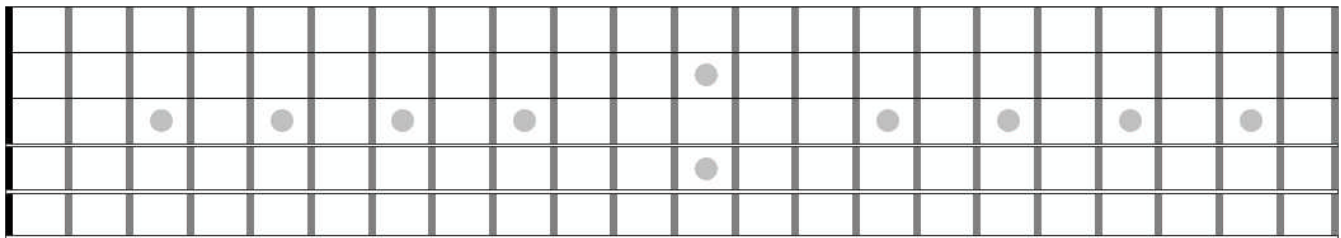
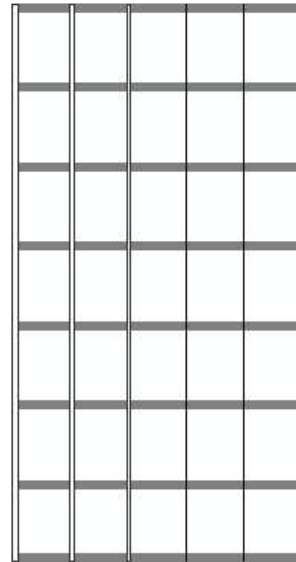
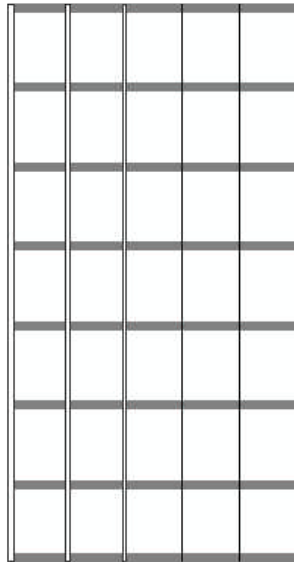
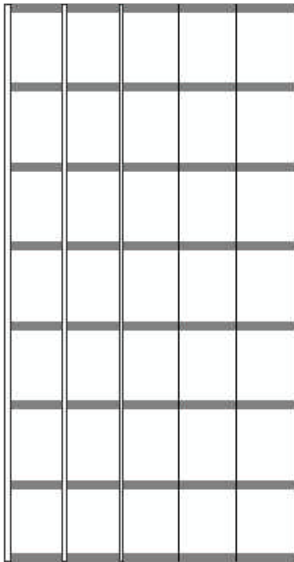
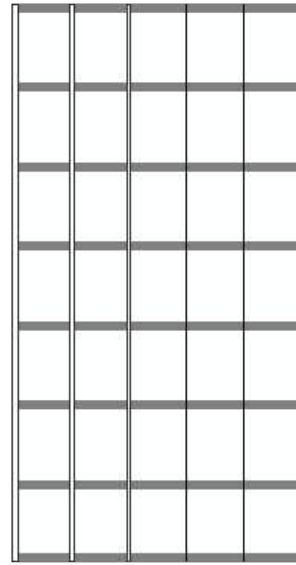
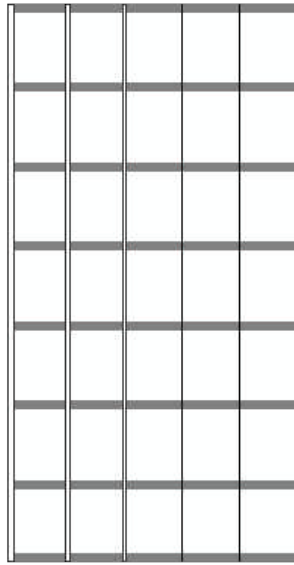
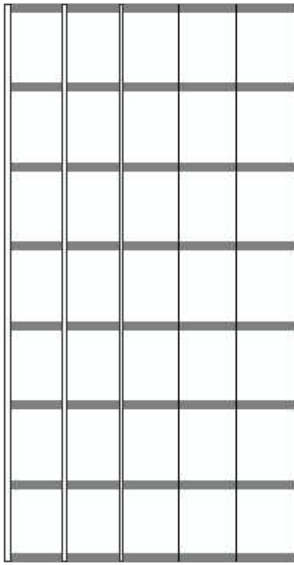
(R, , 2, b3, 3, 4, 5, 6, 7)



Creating Your Own Shapes

Over the next few pages are some empty charts and blank tablature where you can create your own shapes or make some alterations to the shapes in this book.





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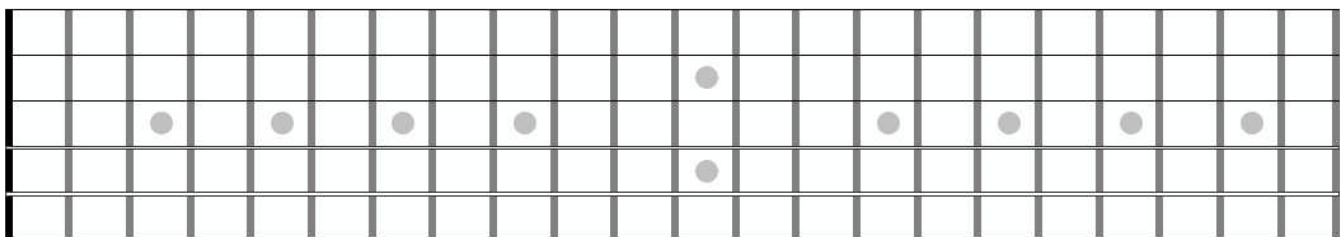
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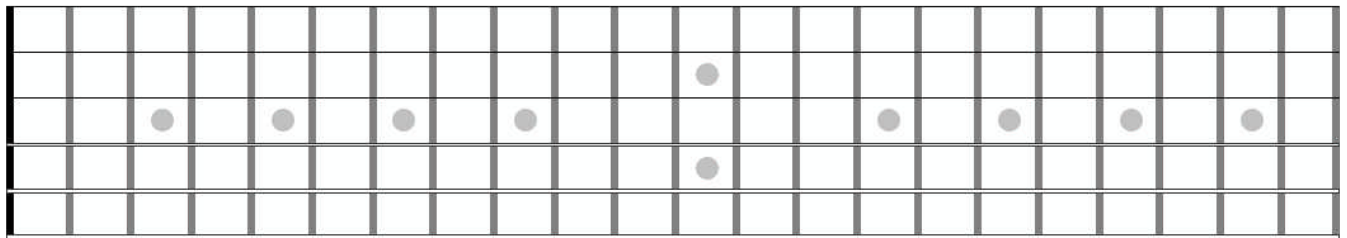
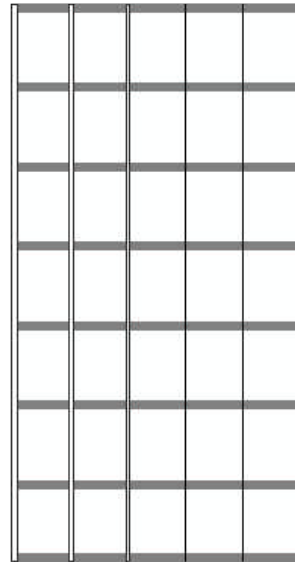
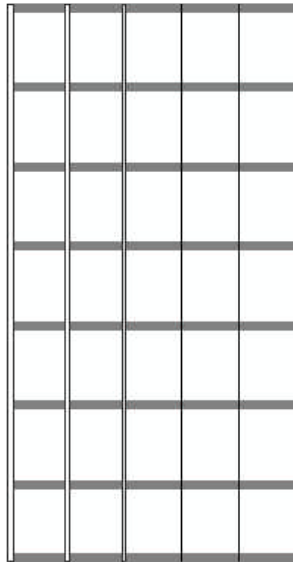
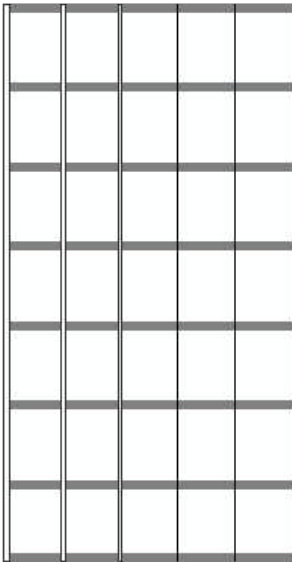
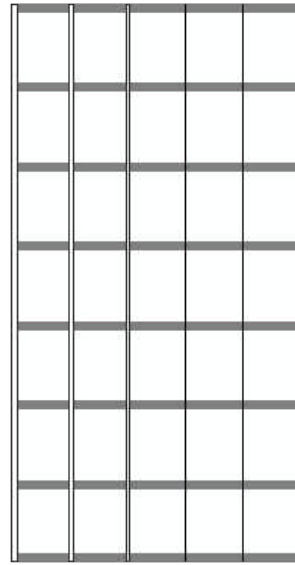
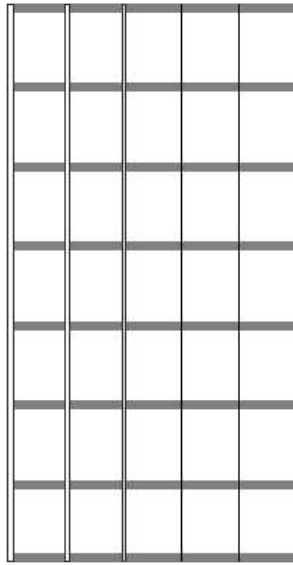
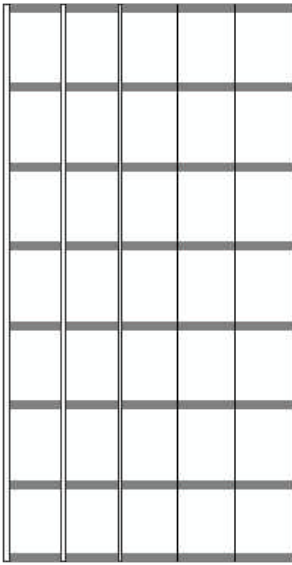
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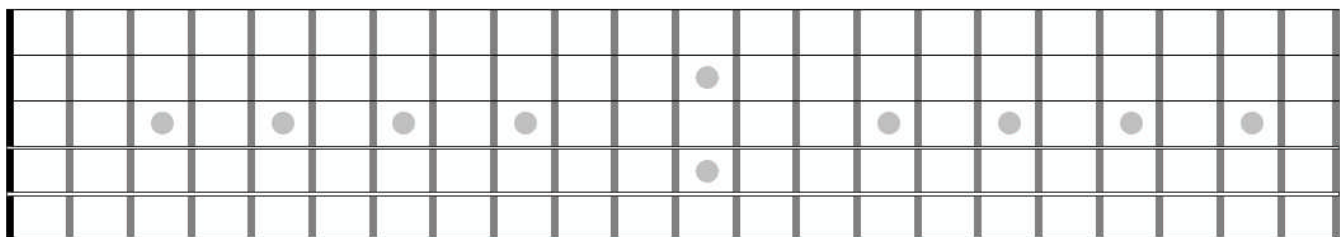
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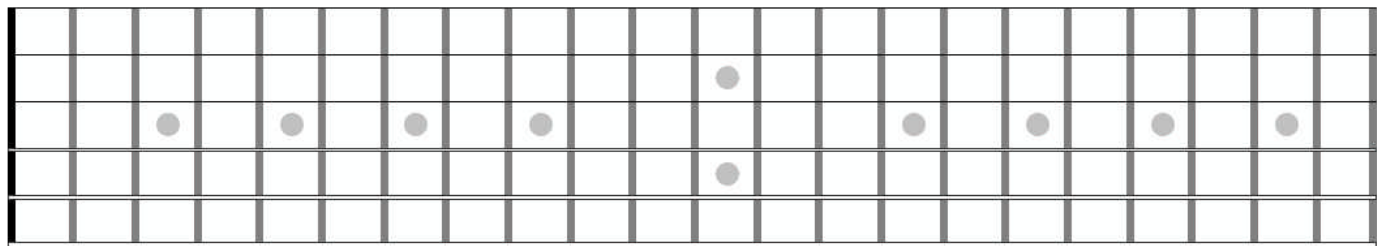
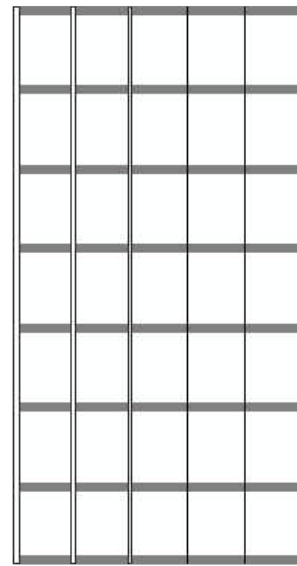
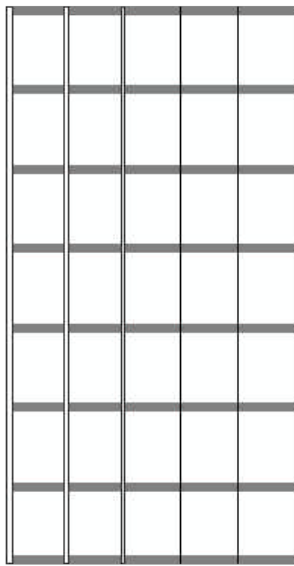
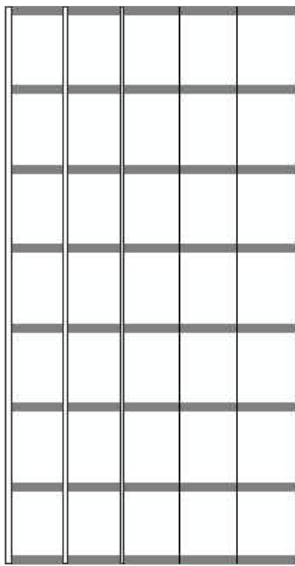
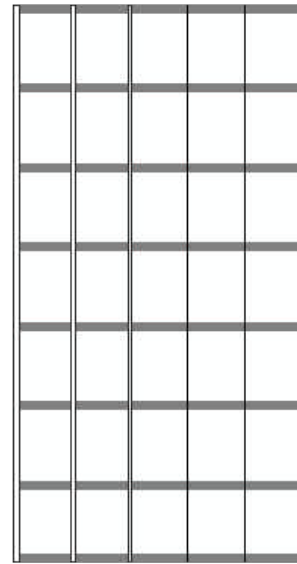
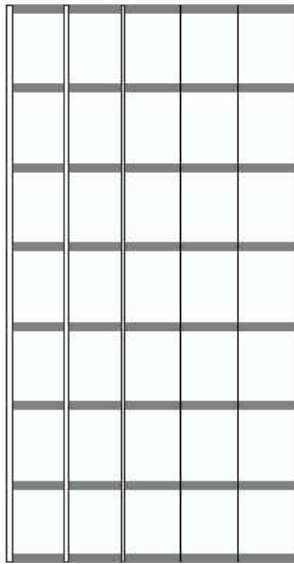
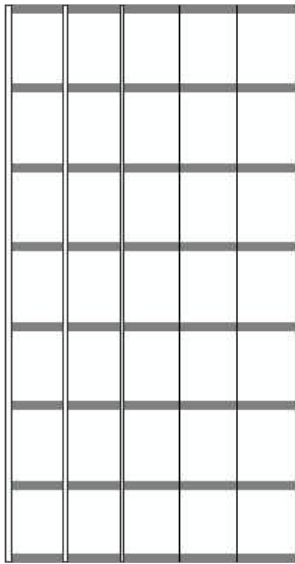
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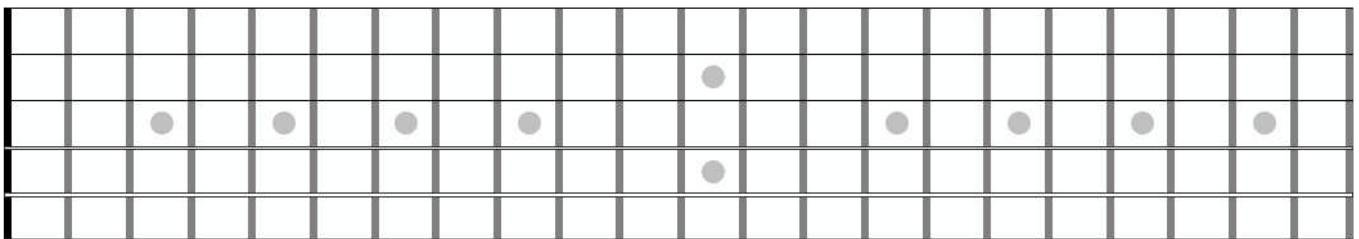
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Practice Diary

It is very important to maintain a good practice routine by keeping track of your goals and progress. By doing this you can feel a real sense of achievement and look back on how far you have progressed. I recommend keeping track of what BPM you have reached with shapes so you can try and push yourself in future practice sessions. Keeping track of all you do will allow you to revisit shapes later on that you were struggling with.

Week: _____

Goals This Week:

Achievements This Week:

Things To Work On Next Week:

Notes:

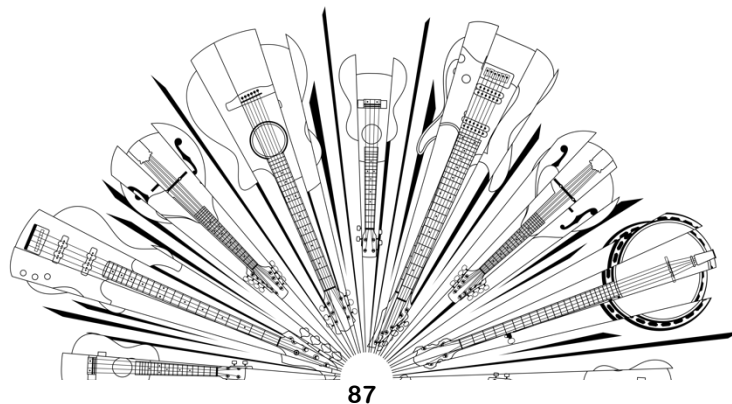
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Achievements This Week:

Things To Work On Next Week:

Notes:



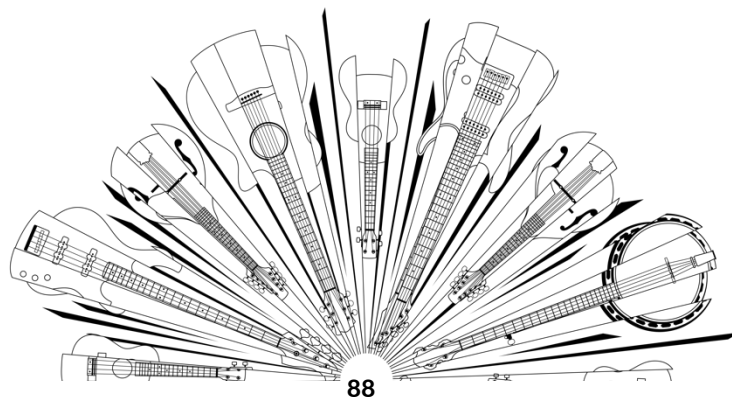
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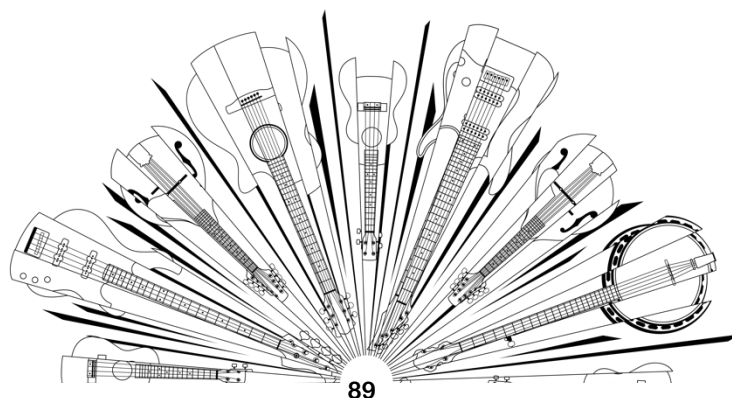
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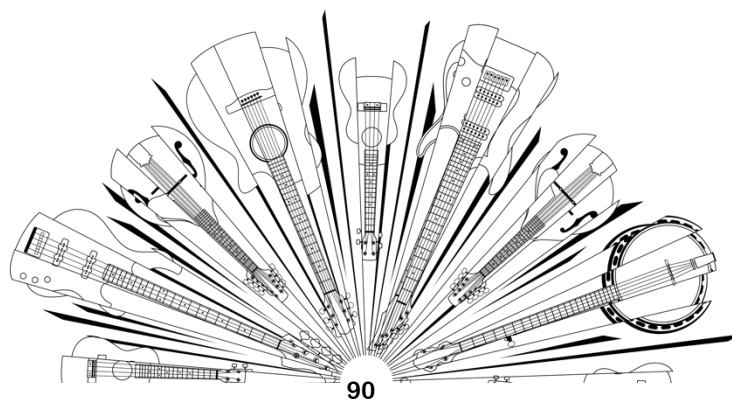
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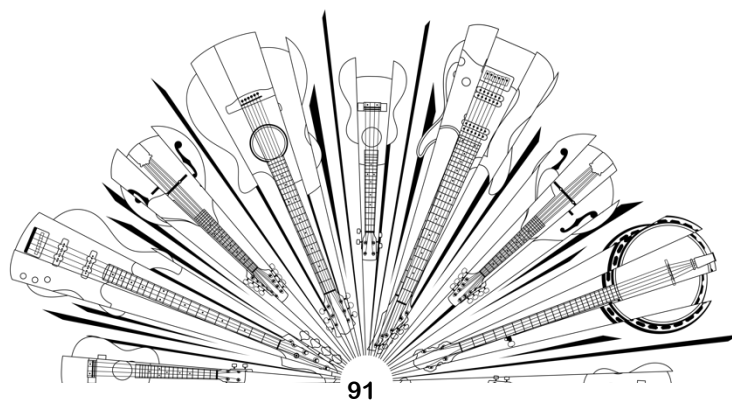
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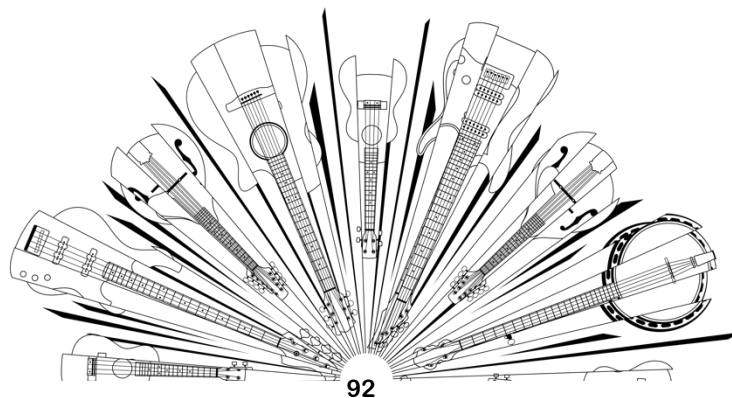
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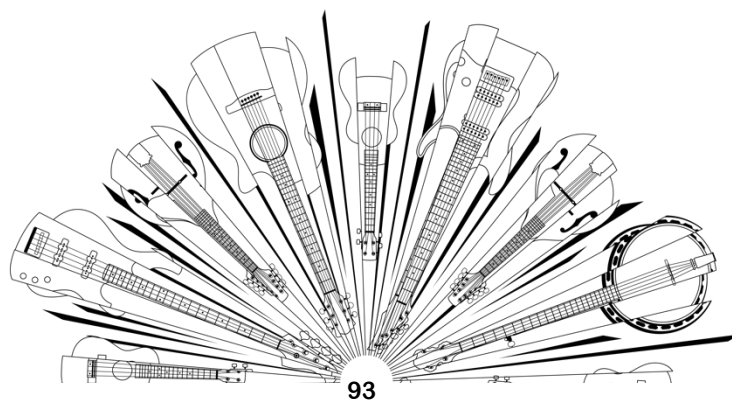
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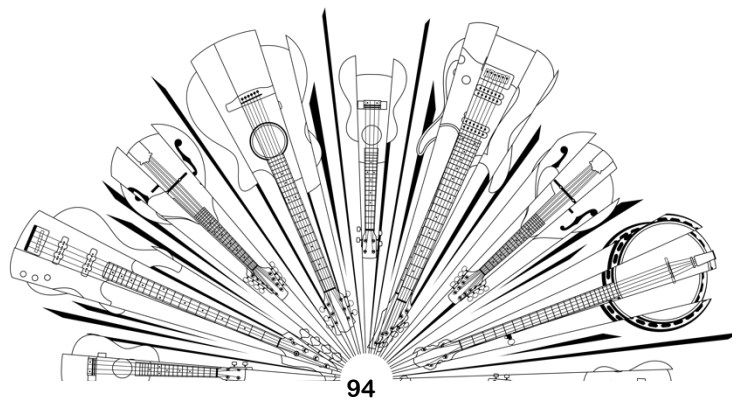
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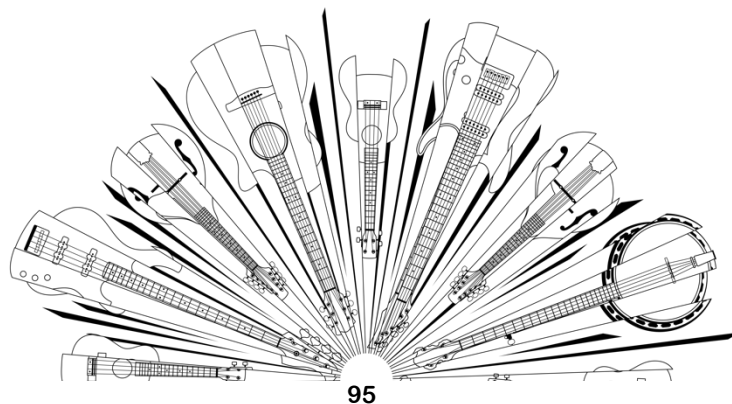
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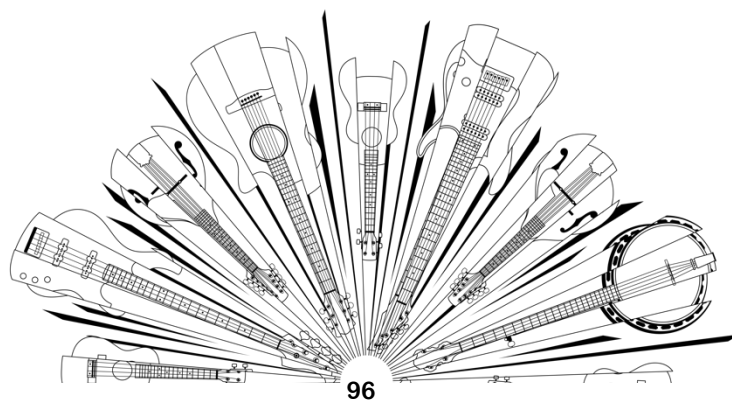
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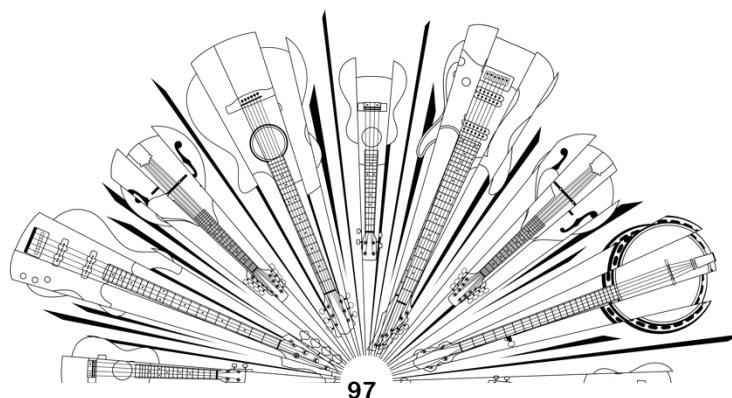
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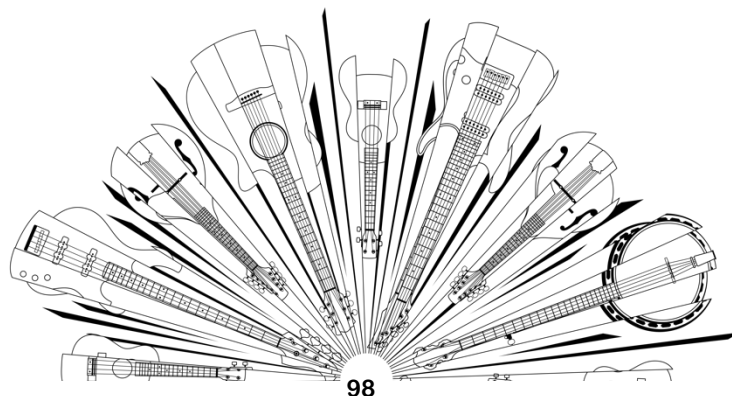
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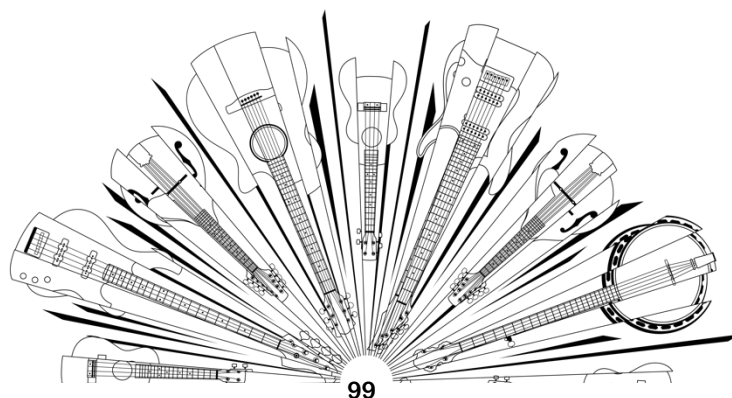
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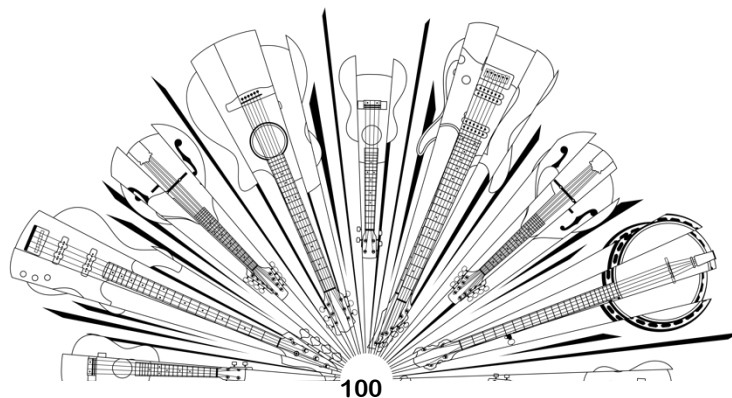
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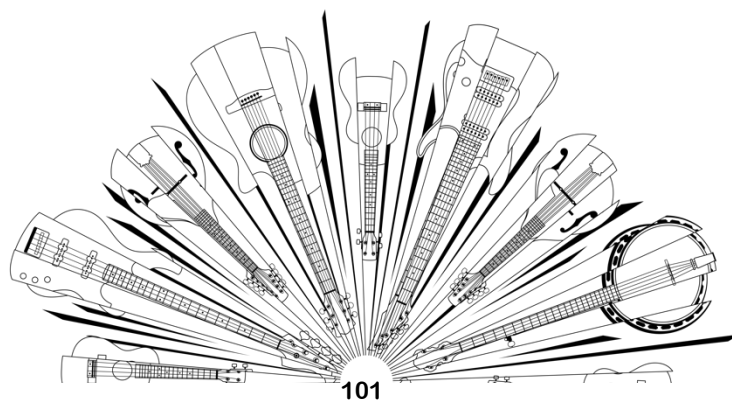
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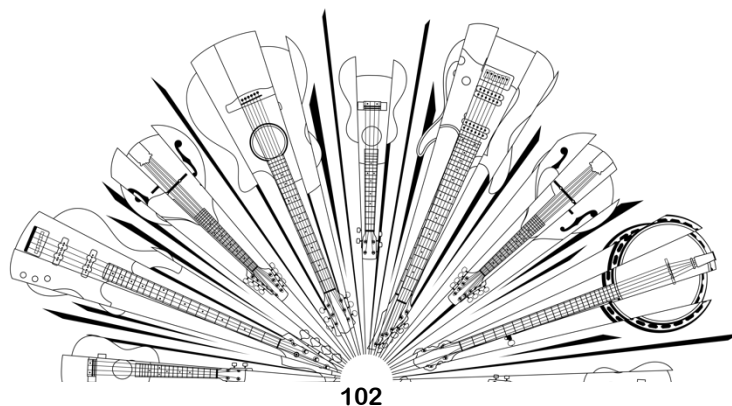
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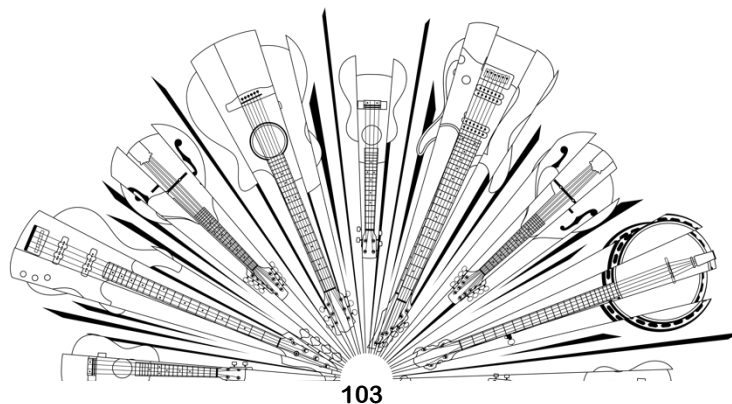
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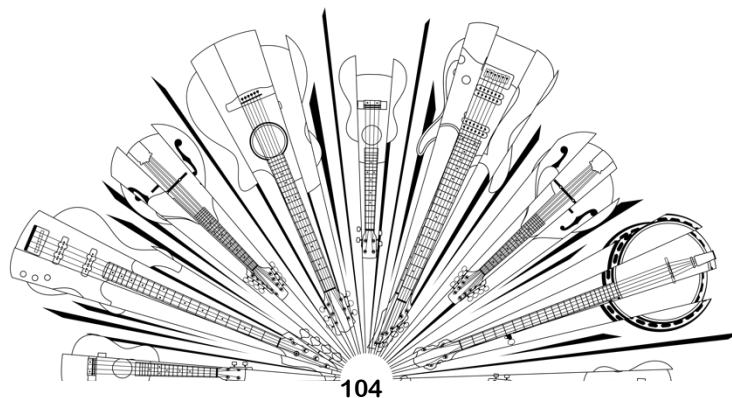
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Goals This Week:

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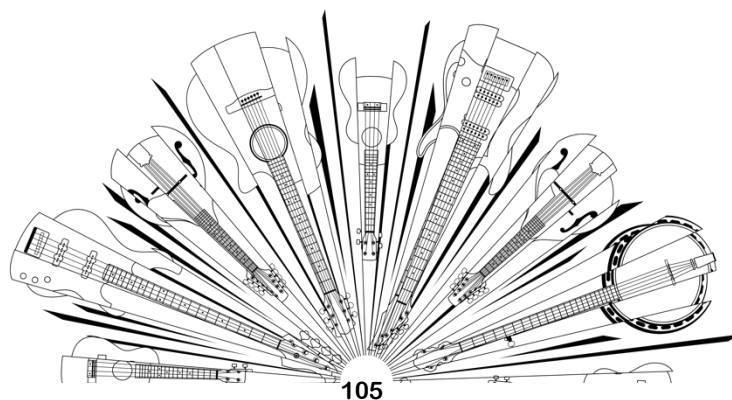
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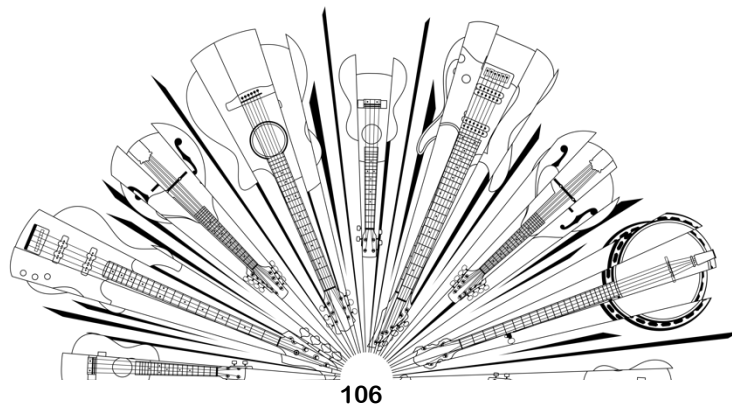
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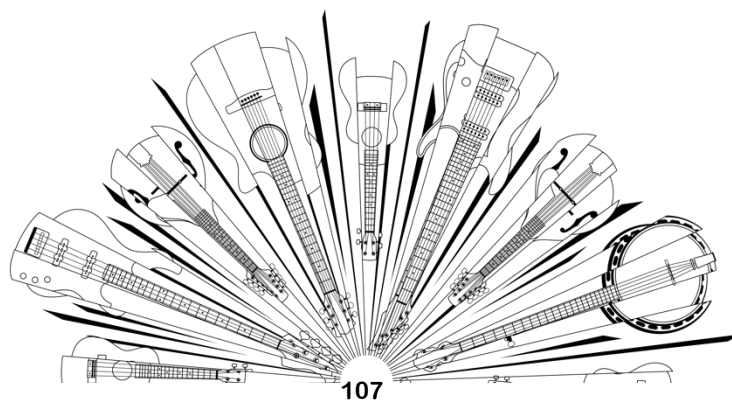
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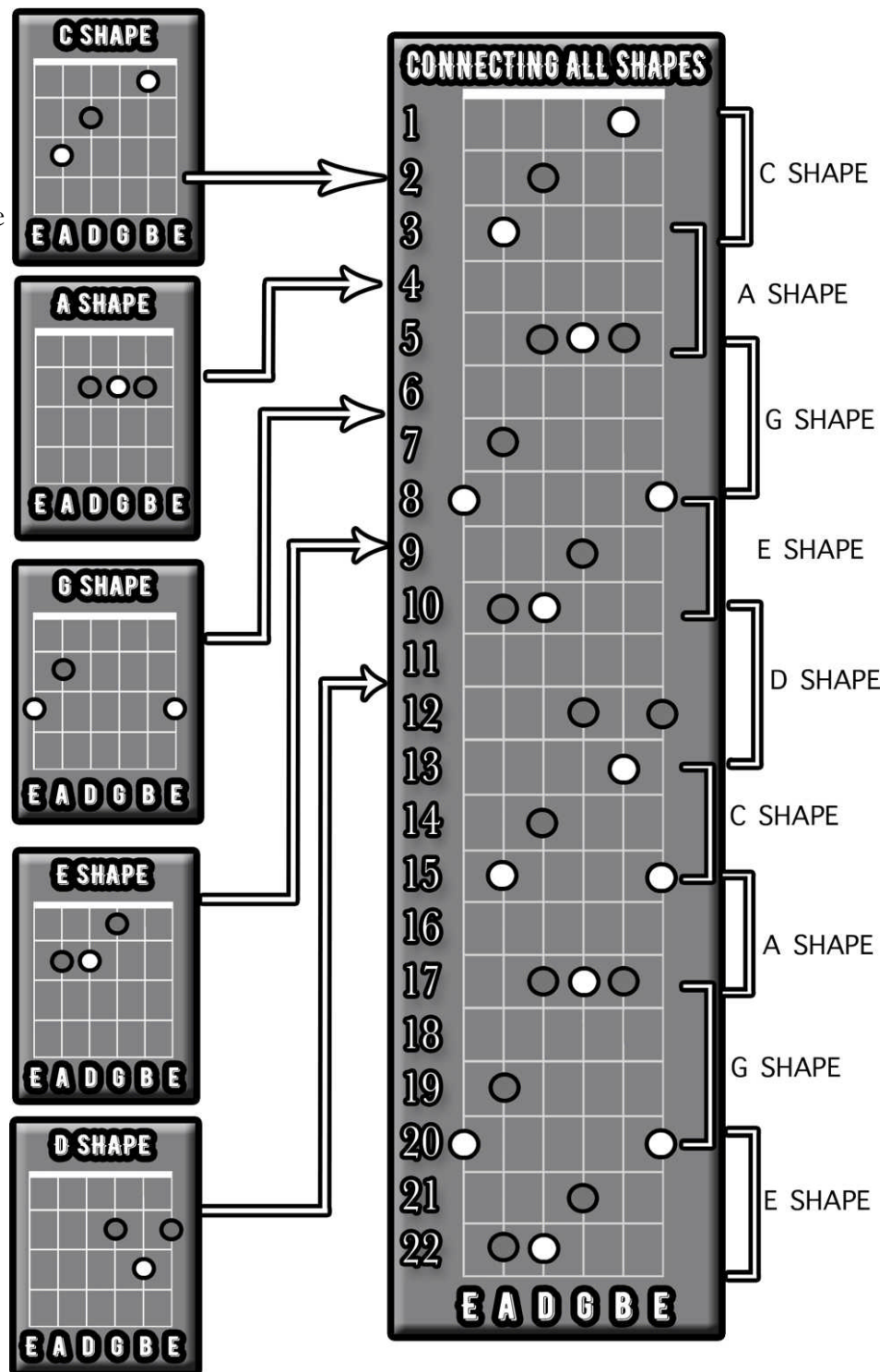
What Is the CAGED System?

The idea of the CAGED system is that you can find any scale, chord, or arpeggio within five or six frets and keep your hand in one position. In this example we will look at the basic Major chords, Major arpeggios and Major scale showing how they connect over the entire fretboard. Hopefully this will help you see how you can apply this to all the other scales and chord types in this book. You do not need to understand this to practice the shapes, but it helps!

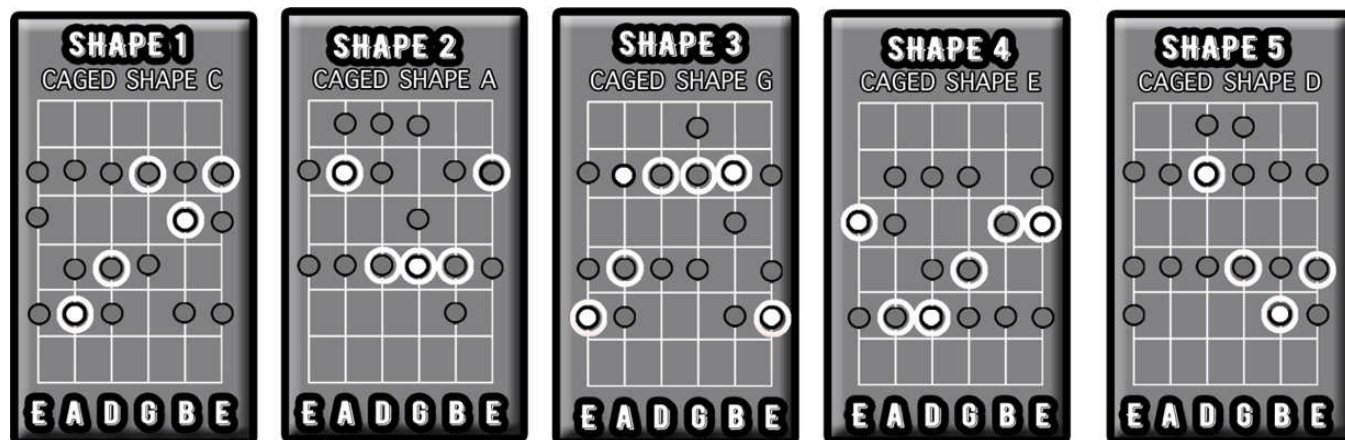
Let's first take the five basic open Major chords **C, A, G, E** and **D**. We want to then link all these basic shapes across the whole fretboard. This then creates every possible shape to play C Major. You will need to bar the shapes to recreate the open strings. Once you reach the D shape you will be connected to the C shape again, an octave up, and then the same patterns repeat until you run out of frets.

For every type of chord, arpeggio, and scale there are five shapes you can connect together.

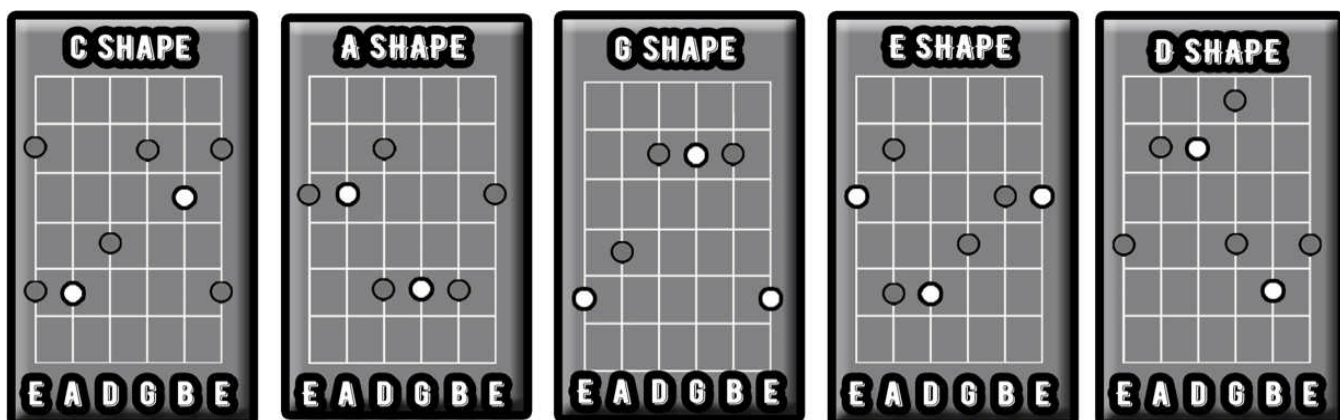
The next step is to connect the CAGED Major scale shaped around these chords. If you look back on the Major scale shapes you will see the bones of each chord underneath.



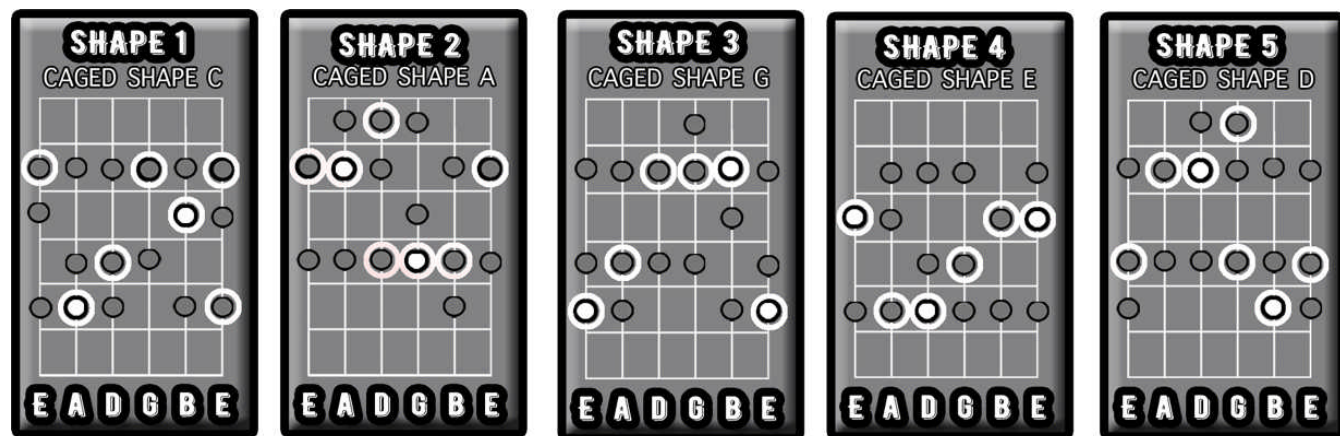
Taking our five CAGED Major scale shapes, you should now see within them the five CAGED Major chord shapes (highlighted below):



This same method can be applied to any of the CAGED system scales. You just have to learn the CAGED chord shapes that work for that particular scale. For example, with the Harmonic Minor CAGED shapes, after learning all five CAGED shapes for minor-major seventh chords you will see that these chords are embedded in the CAGED shapes. You can even build them yourself using the appropriate chord formulas.



As mentioned earlier you can even play all your arpeggios within the CAGED shapes. Here are all five CAGED Major arpeggios:



Notice above in the Major CAGED scales the embedded chords and arpeggios. This is why the CAGED system is so helpful in connecting the fretboard.

Scale Formulas

Minor Pentatonic Scale	R $\flat 3$ 4 5 $\flat 7$
Major Pentatonic Scale	R 2 3 5 6
Minor Blues Scale	R $\flat 3$ 4 5 $\flat 5$ $\flat 7$
Major Blues Scale	R 2 $\flat 3$ 3 5 6
Harmonic Minor Scale	R 2 $\flat 3$ 4 5 $\flat 6$ 7
Melodic Minor Scale	R 2 $\flat 3$ 4 5 6 7
Whole Half Diminished Scale	R 2, $\flat 3$ 4 5 $\flat 6$ 6 7
Half Whole Diminished Scale	R $\flat 2$, $\flat 3$ $\flat 4$ $\flat 5$ 5 6 $\flat 7$
Whole Tone Scale	R 2 3 $\flat 5$ $\flat 6$ $\flat 7$
Hungarian Minor Scale	R 2 $\flat 3$ $\flat 5$ 5 $\flat 6$ 7
Persian Scale	R $\flat 2$ 3 4 $\flat 5$ $\flat 6$ 7
Hirajoshi Pentatonic Scale	R 2 $\flat 3$ 5 $\flat 6$
Arabian Scale	R 2 3 4 $\flat 5$ $\flat 6$ $\flat 7$
Scottish Pentatonic Scale	R 2 4 5 6

Mode Formulas

MAJOR SCALE MODES

1. Ionian	R 2 3 4 5 6 7
2. Dorian	R 2 ♭3 4 5 6 ♭7
3. Phrygian	R ♭2 ♭3 4 5 ♭6 ♭7
4. Lydian	R 2 3 #4 5 6 7
5. Mixolydian	R 2 3 4 5 6 ♭7
6. Aeolian	R 2 ♭3 4 5 ♭6 ♭7
7. Locrian	R ♭2 ♭3 4 ♭5 ♭6 ♭7

HARMONIC MINOR MODES

1. Harmonic Minor	R 2 ♭3 4 5 ♭6 7
2. Locrian Natural 6	R ♭2 ♭3 4 ♭5 6 ♭7
3. Ionian Sharp 5	R 2 3 4 #5 6 7
4. Dorian Sharp 4	R 2 ♭3 #4 5 6 ♭7
5. Phrygian Dominant	R ♭2 3 4 5 ♭6 ♭7
6. Lydian Sharp 2	R #2 3 #4 5 6 7
7. Super Locrian	R ♭2 ♭3 ♭4 ♭5 ♭6 ♭♭7

MELODIC MINOR MODES

1. Melodic Minor	R 2 ♭3 4 5 6 7
2. Dorian Flat 2	R ♭2 ♭3 4 5 6 ♭7
3. Lydian Augmented	R 2 3 #4 #5 6 7
4. Lydian Flat 7	R 2 3 #4 5 6 ♭7
5. Mixolydian Flat 6	R 2 3 4 5 ♭6 ♭7
6. Locrian Natural 2	R 2 ♭3 4 ♭5 ♭6 ♭7
7. Altered	R ♭2 ♭3 ♭4 ♭5 ♭6 ♭7

HARMONIC MAJOR MODES

1. Harmonic Major	R 2 3 4 5 ♭6 7
2. Dorian Flat 5	R 2 ♭3 4 ♭5 6 ♭7
3. Phrygian Flat 4	R ♭2 ♭3 ♭4 5 ♭6 ♭7
4. Lydian Flat 3	R 2 ♭3 #4 5 6 7
5. Mixolydian Flat 2	R ♭2 3 4 5 6 ♭7
6. Lydian Augmented	R 2 3 #4 #5 6 7
7. Locrian ♭♭7	R ♭2 ♭3 4 ♭5 ♭6 ♭♭7

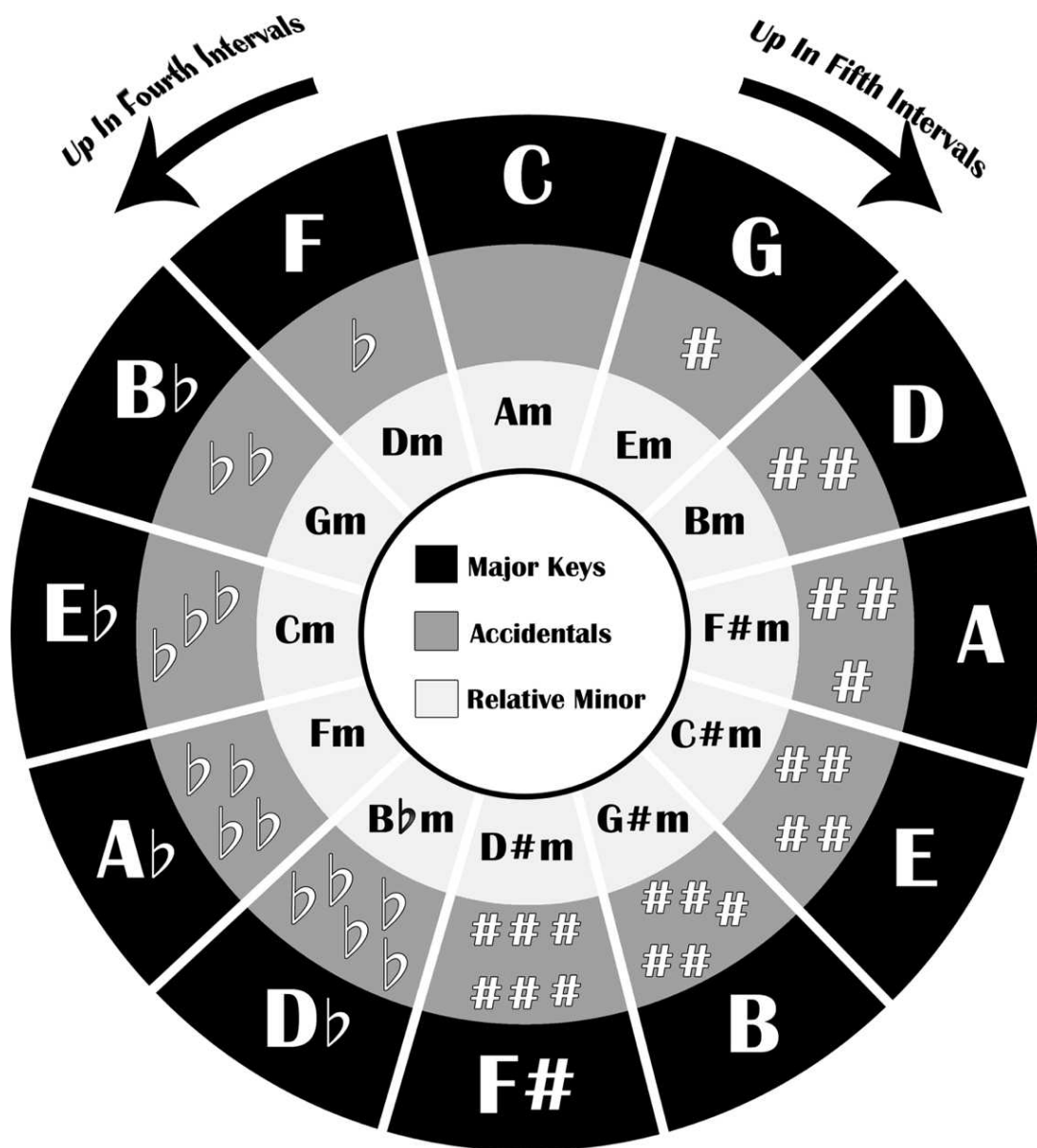
DOUBLE HARMONIC MAJOR MODES

1. Double Harmonic Major	R ♭2 3 4 5 ♭6 7
2. Lydian #2 #6	R #2 3 #4 5 6 7
3. Ultra-Phrygian	R ♭2 ♭3 ♭4 5 ♭6 ♭♭7
4. Hungarian Minor	R 2 ♭3 #4 5 ♭6 7
5. Oriental	R ♭2 3 4 ♭5 6 ♭7
6. Ionian Augmented # 2	R #2 3 4 #5 6 7
7. Locrian ♭ ♭3 ♭ ♭7	R ♭2 ♭♭3 4 ♭5 ♭6 ♭♭7

BEBOP MAJOR MODES

1. Major Bebop	R 2 3 3 4 5 ♭6 6 7
2. Dorian Blues	R 2 ♭3 4 ♭5 5 6 ♭7
3. Phrygian Bebop	R ♭2 ♭3 3 4 5 ♭6 ♭7
4. Lydian Minor Bebop	R 2 ♭3 3 #4 5 6 7
5. Mixolydian Add Flat 9	R ♭2 2 3 4 5 6 ♭7
6. Diminished Augmented	R ♭2 ♭3 3 #4 #5 6 7
7. Harmonic Minor Bebop	R 2 ♭3 4 5 ♭6 ♭7 7
8. Locrian Diminished Bebop	R ♭2 ♭3 4 ♭5 ♭6 6 ♭7

Circle Of Fourths & Fifths



Flat Notes											
Sharp Notes											
Major Keys											
Minor Keys											
F	Bb	E	Ab	D	G	C	F	B	E	A	D
Bb	E	Ab	D	G	C	F	B	E	A	D	F
E	Ab	D	G	C	F	B	E	A	D	F	Bb
Ab	D	G	C	F	B	E	A	D	F	Bb	E
D	G	C	F	B	E	A	D	F	Bb	E	Ab
G	C	F	B	E	A	D	F	Bb	E	Ab	D
C	F	B	E	A	D	F	Bb	E	Ab	D	G
F	B	E	A	D	G	C	F	B	E	A	D
B	E	A	D	G	C	F	B	E	A	D	F
E	A	D	G	C	F	B	E	A	D	F	Bb
A	D	F	Bb	E	Ab	D	G	C	F	B	E
D	F	Bb	E	Ab	D	G	C	F	B	E	Ab
G	C	F	B	E	A	D	F	Bb	E	Ab	D
C	F	B	E	A	D	F	Bb	E	Ab	D	G

The circle of fourths and fifths is a great way to practice the scales in this book in every key. Start with C and make your way round clockwise through the 12 keys.

The Ultimate Guitar Series

Don't forget to check out the other books in 'The Ultimate Guitar Series'

-The Ultimate Guitar Chord Book-

'Starting from the most basic triad chords to the more advanced extended chords such as ninths, elevenths and thirteenths, this book uses the CAGED system to help you play all the possible shapes over the fretboard. All the shapes in this book are movable to any key you desire. There are over 240 chord shapes that can be moved to any of the 12 keys creating over 2880 possibilities! For each of the chord types there are five different shapes connecting up the fretboard that you can learn and experiment with - but you don't need to understand music theory to use this book!'

-The Ultimate Guitar Arpeggio Book-

With this book we are looking at arpeggio shapes starting from the most basic triad arpeggios to the more advanced extended arpeggios such as ninths, elevenths and thirteenths. So many arpeggio books I have read in the past have hundreds of unnecessary shapes that are just repeated in every key. This can be confusing and make players think they have a massive volume of arpeggio shapes to learn, which they don't.

-The Ultimate Guitar Sweep Picking Book-

Sweep picking can be one of the most daunting techniques to learn and play and speaking from experience I understand the frustrations of not knowing what shapes are best to learn and play! This book gives you all the tools you need to understand how to build your own sweep picking licks and become a master of the sweeps in no time! Jumping straight to the juicy bits focusing on arpeggio shapes specifically for sweep picking that loop in bars of 4/4 and are movable to any key! Whether new to sweep picking or a more advanced player this book is the ultimate sweep picking reference book for inspiration.

All books from this series are dedicated to my loving wife Lisa and beautiful daughter Abigail.